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September 20 Through October 3, 1973
Volume 7, No. 23

THE SAN FRANCISCO
BAY GUARDIAN

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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BAY GUARDIAN

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WHOLLY WRATH

As an owner of one of the larger natural food stores in the area, as well as a store in your survey (Guardian, 8/1/73), I'd like to thank you and criticize you for your article on organic food. I've been involved in the problems you've listed and live with the realities of validity on organic foods. We've supported always true organic growers, a point many natural food stores, in trying to survive, often seem to miss out on.

What I'm really concerned about, however, is your survey. We feel quite annoyed at the inaccuracies listed about Wholly Foods.

1. Our long grain brown rice is organic, not non-organic, as listed.

2. Our granola is made by Westbrae, which I believe is the best of the field. To compare Granolas is half-absurd, since quality is the point, not solely price. Also, there is no 100% organic granola. This means listing Westbrae's granola, or any other, as organic is silly. There are few organic oats (we do sell them, from the Well), little organic sunflower seed, no coconut, no provable sesame seeds, cashews or almonds—forget it, who knows.

3. There is no available organic wheat germ. Wheat germ is a byproduct of making white flour. Who is going to make organic white flour, when whole wheat is available? Only one company in Arkansas, and the price would be too high.

4. Our spinach was listed at 44¢ and this is bagged New Zealand spinach, not bunch spinach that we normally sell at 29¢. There is no available organic bunch spinach, that is truly certified. I wish there were.

5. Our unlisted, and organic (from the Alternative and the Well) mushroom price is \$1.05/lb. Mushrooms cost 85¢ a lb., large size. Anyone selling less than 99¢ is either suicidal or knows something we don't.

6. There is not one certified organic green onion. Anyone claiming such better think on it, unless Kozek has some, but his price would be probably very high.

7. Our unlisted organic onions (Well and Alternative) are 24¢ a lb., jumbo size.

8. We certify through our distributors. Our distributors are the Well and the Alternative. We buy non-organic produce at the Farmers Market, when organic is not available.

As you can see our claims are many against a poorly done survey (in our view). I do not feel too admiring of the Guardian's undertaking of this venture. If you want help, ask the owner if the prices are correct, as well as the quality. I respect your interest in the organic market, as a medium involved in consumerism, but be more exact and you'll leave less irritation all around.

Enclosed is a handout comparing Wholly Food prices to Safeway on March 10, 1973. This was done rather spontaneously and found to be amazing. I hope this is the comparison that you would use, not only for my store, since we compete not at all with any store; but merely to prove that a reliable natural food store, really involved in obtaining genuine organic food can easily compete with the large chains.

Alan Talbot, Owner
Wholly Foods, SF

Janet Tom replies:

First: We didn't say (see point 1) anything was necessarily non-organic. We simply asterisked those foods marked organic by each individual store. The fact that, as this letter shows, there is confusion and question over the validity of the labelling between stores was one of the points of our survey.

Points 2, 3, 6: Other stores

Letters

we surveyed maintained they did have organic wheat germ, spinach and green onions. You should direct your doubts to them.

Point 4: We checked for labelled organic produce first; since bagged New Zealand spinach was organic, we used that price (and asterisked it).

Point 7: Our surveyor found no onions in your store on the day of the survey.



George Koch

Point 8: When I talked to you on the phone prior to the story, and asked about your distributors, you said, "There are very few organic growers around and I know half of them"—but didn't mention, at that time, that you buy through the Well and the Alternative, both organic distributors.

(Why, by the way, should our surveyors—who went into the stores just like normal shoppers—be expected to "ask the owners if the prices are correct"? Also: on our survey chart, we listed Safeway prices for the same foods—and pointed out that often Safeway's were higher than the organic stores.)

MORE ORGANIC

I have a copy of your article "Organic Food? Only your Chemist Knows For Sure," and feel that it contains a good deal of accurate reporting. However, I do take issue with your statement that "the whole idea behind Rodale's first voluntary certification program was to try to forestall government intervention in organic foods." As long as government intervention was constructive, we have always encouraged it, despite criticism from some organic farmers.

When the Koch bill, HR 671, was first introduced, I wrote articles favoring it for both The Washington Post and "Organic Gardening and Farming." Enclosed are copies of those articles.

We have since worked quite closely with the agriculture departments of several states trying to encourage them to set up programs of certification that would be helpful to organic farmers. The recently announced program in the state of New Hampshire seems to be one of the most interesting and potentially valuable.

Best regards.
Robert Rodale, Pres.
Rodale Press
Emmaus, Penns.

BANNED AID

Congratulations on being banned again this year by the San Francisco Press Club! I'd hate to see a perfect record marred at this late date.

I'd like to update one part of your editorial ("Still Banned By the Press Club," Guardian Vol. 7 #22). One very solid reason for the Press Club's Radio-TV Awards "postponement" was a decision by the Northern California Radio-TV News Directors Association to boycott the competition en masse. RTNDA includes all but one or two of the stations in the Bay Area; the decision was made precisely for the reasons mentioned in your editorial. RTNDA is now concentrating on its own awards competition, which should, even in its first year, be more impressive—and more journalistically legitimate—than the Press Club's. There must be one or two women employed in the vast

reaches of the Bay Area print media. Perhaps they can generate the same lack of enthusiasm towards the print awards as that which caused the demise of the Radio-TV contest.

With fewer entries, the Press Club might be more inclined to change its name to something un-media . . . or let Marilyn Baker into their swimming pool.

Mark T. Provost
News Director, K-101

WOLFE RAKED

How does a reporter named Burton H. Wolfe manage to "follow the BART scandals in the Guardian since 1968," including repeated references to the 1962 campaign, without once encountering the campaign manager who ran the campaign?

How does he manage to cite the 1963 taxpayers' suit trial over and over again and still attribute conduct of the campaign to Bill Stokes? The trial transcript contains complete testimony refuting that allegation, and proving that it was indeed a citizens' group, Citizens for Rapid Transit, that used the BART-printed pamphlets (for which they paid BART) by rubber-stamping their own name on them.

Somewhere else in his latest rehash Wolfe repeats his statement that "Ken Morrish of Wells Fargo and Mortimer Fleishacker, Jr., of Crocker ran the bond issue for BART."

Some day I hope to have a chance to talk to Wolfe. After five years of writing about the campaign, he should be ready to do a little research. Such as talking to the campaign manager. Namely me.

Henry W. Alexander
SF

TRANSPORTS OF RAGE

In your paper for July 19 through August 1, 1973 there was an article concerning the Secret Muni Papers. Fantastic. At last someone is willing to expose the workings (or shall we say the non-workings) of our Municipal Railway. It took an employee, Richard Morley, to get the Muni to begin thought on printing bus schedules which should have been printed many years ago. It is an outright shame that Mr. Morley is being subjected to accusations and the possibility of being fired for printing the schedules himself and showing the Muni's incompetence.

The article also asked readers to share their Muni "horrors" with you, so I shall. I take the bus to work every day. I work swing shift so I take a bus around 3 p.m. to get to work and a bus to get home at around 12:15 a.m. Well, about a month ago I was waiting for the 1 California bus to arrive at 2:50 p.m. Well, I stood there until 3:15 p.m. and finally came to the conclusion that the bus was not going to arrive. So I ended up driving into work. I called the Muni and found out the 1 California runs about every 8 minutes. Normally between those times I was waiting there would be three to four buses arriving since it was getting close to commuter time and they were getting buses downtown for the loads of people.

After reading the many articles in the Guardian and seeing you are a paper out to tell people what is really going on, not only with the Muni Papers, but all the things other papers don't seem to publish, I'm subscribing. Enclosed is my check of \$5 for one year. Please, keep us aware of the Muni happenings, what we can do about the problems which plague it, and the Morley trial. Thank you very much!

Bruce M. McMahon

(Ed. note: In Sept. the PUC essentially exonerated Morley, even patting him on the back for his public spirit.)

ON GUARD!

By Katy Butler, Joel Kotkin, Ken McEldowney, Steve LeMoullec and Reinier Locke.

THE LAW AND ORDER SUPERVISOR

It's election time again, and former police chief Al Nelder is one of the hottest contenders for Supervisor, so the law and order talk is starting to fly. And here comes Sup. Tamaras, stoking his re-election campaign with a "Community Crime Prevention" proposal, hastily slapped together with the help of the Police Crime Prevention Unit. Among the suggestions: training citizens with two-way radios to prowl around and report directly to the cops when they see "suspicious" behavior on the streets.

A vigilante squad? "Well," says Tamaras, "I think we're all going to have to become official vigilantes if we're going to lick this crime problem." Phase two of the Tamaras program: a million-dollar plan to staff the Muni buses with transit police. Happy travelling.

THE LIBERALS CATCH A CAB

More shades of Watergate in Berkeley: Seems that good old C. Arnholt Smith (Nixon buddy, subject of investigation for stock fraud and underworld connections) has been dabbling in Berkeley politics—and though he's a credentialed conservative, his money (\$500) was on the "liberal" Berkeley Four in last April's City Council elections.

Why such a political leap of faith for Smith? Perhaps just a conservative's preference for the lesser of two evils in the Berkeley Four's battle with the "radical" April Coalition. But there's a much more plausible reason why San Diego-based Smith might join in the local political wars: one segment of his \$250 million business empire is Westgate-California, the holding company which controls Yellow Cab in the state. And sure enough, Yellow has been pressing the City Council to continue a rate increase granted last year, rolling over the opposition of Ilona Hancock and Taxi Unlimited, the city's alternative cab service.

Come to a public hearing on the matter Oct. 16, and watch the liberals in action. Of course everyone denies any intent of influence here, particularly Charles O'Connor, head of Yellow Cab in this area. He denies any knowledge of the donation, innocently remarking that "If Mr. Smith did make a contribution, it was a personal one." Speaking for himself, the wry liberal councilmember Henry Ramsey adds, "I would be more expensive than that."

Footnote: Interested in placing tighter restrictions on campaign contributions in Berkeley? There's a group working to draw up an initiative for the June ballot, meeting at the Ecology Center (Allston and Oxford), 7:30 p.m., Sept. 26 to discuss specifics. Info. Jeff Rudolph, 548-5576.

PG&E ON THE MOVE

While PG&E starts raising a ruckus for more rate increases in the Bay Area, its far-flung tentacles are also busy with big construction plans elsewhere. Cases in point:

First, the Modesto Bee reports Sept. 12 that PG&E "has doubled the size of a talked-about nuclear power plant in eastern Stanislaus County and is proposing a complex which would cost \$1.3 billion . . . PG&E has been driven inland . . . because of environmental opposition." Aimed, quaintly enough, for 1984 completion, the project is under fire from both the Stanislaus and the Tuolumne County Farm Bureaus and the local cattlemen's association because a reservoir it would require would flood grazing land.

Other problems, as noted in the

Guardian, 4/12/73: SF's water supply is well inside the radioactive fallout area in case of a nuclear accident at the plant. (It's not a seismically active area like the coast, but the planned site has had a number of smaller, locally centered earthquakes in the past.)

Second, PG&E is floating a proposal for a supertanker port at Moss Landing off Monterey Bay, raising lots of spectres of oil spills, etc. (supertankers aren't yet required to have double hulls). PG&E blames the government for forcing it to convert to oil, thus use more oil tankers, but the utility has been remarkably slow in looking at alternative energy sources, isn't doing independent research and doesn't list alternatives in its superport proposal.

ACCOUNTING FOR THE POLITICIANS

Accountants for the Public has set up a model accounting system to make campaign spending books legible to the layman, or to an independent auditor. The system, which could clear much of the doubletalk away from campaign financing rhetoric, includes a section for reporting non-cash contributions (time, paying bills, materials), and will make it easier to detect fraud. So far Jack Morrison, Feinstein, von Beroldingen, Barbagelata and supporters of the district election proposition have agreed to use the system. We're still waiting for similar pledges from Chinn, Tamaras, Mason, Nelder, Heisterkamp, Milk, Hudiburg and the others.

FUN FOR THE POLICE

More on that private athletic club the police officers association plans to build itself on the shores of Lake Merced (see Guardian, 7/5/73): Now the big question is who will pay for the \$200,000 for the handball, volleyball and tennis courts and the swimming pool, lounge and gym, all of them on land that's currently open space.

Well, get your wallet ready: the draft Environmental Impact Report on the project swears that "public spirited citizens," labor unions and corporations will be able to make "donations" directly to the Police Commission as soon as the Supervisors do a little paperwork to set up a tax-exempt fund to receive the cash.

Won't this lead the police to cast a sunny eye on big donors? Don't be silly. "We'll accept money with one hand and write tags out with the other," smiles Deputy Chief William Keays, pointing as an example to his department's present "strong enforcement policy" in ticketing Teamster trucks. And what about policemen spending department time working up plans for the project? Well, says Keays, they still have to get their jobs done. And anyway, "it could conceivably be considered department business, since it's for the good of the policemen." Next question?

THE PEOPLE VS. NIXON

A new thrust on the post-Watergate clean-up-the-government front: The National Lawyers Guild intends to initiate legal action to set aside the 1972 Presidential election on the grounds that gross fraud was perpetrated by CREEP and the various dirty tricks principals. "The American elections were effectively called off by the covert illegal activities of the Nixon-Agnew administration," goes the Guild argument. "It is a basic premise of the law that the perpetrators of illegal acts not

be allowed to benefit from those crimes. Under the laws of the United States, the 1972 Presidential election must be set aside."

If you're willing to sign on as one of the plaintiffs in the suit (no payment required) or contribute funds for expenses, write the Committee to Set Aside the 1972 Election, c/o National Lawyers Guild, 23 Cornelia St., New York, N.Y. 10014.



Photo by Rick Telada-Flores

San Franciscans gather in Union Square Sept. 15 to protest the anti-Allende coup. To keep up on the latest from inside Chile, listen to the KSAN news, 95 FM.

THOSE MUNI PAY RAISES

In the aftermath of the politically hot and very sticky battle which ended in giant pay raises for Muni drivers last August, chief opponent John Barbagelata is actually showing some optimism that public opinion may finally be shifting his way: "I think it's going to be difficult," he told the Guardian, "for my colleagues to do this [set disproportionate pay rates] ever again."

Barbagelata argues that the \$5.7 million just allotted for raises is actually nearly \$3 million short of what is being spent for the "true pay package," totalling \$8.6 million, which includes money appropriated last June as well as funds for adjusting supervisory salaries and pay for industrial injuries. He particularly objects to the new stipulation that drivers can receive industrial injury compensation from the first day of an injury without drawing on sick leave, since Muni manager John Woods argues this provision will send missed runs skyrocketing.

Barbagelata's attempt to trim the raise package was aimed specifically at fringe benefits (e.g. double pay when a driver works on his birthday), and would have cut \$2 million from the controversial \$3.6 million which the city pays in cash to the Transport Workers' Union Trust Fund. "The Trust Fund," says budget analyst Harvey Rose, "is used to provide benefits not granted to Police, Fire and Miscellaneous employees . . . [it is used] to reimburse amounts withheld from their [the operators'] City and County checks relating to retirement and health service." In his memo to Barbagelata, Rose stated the fund also pays for a unique dental plan, family eye care and a \$4,000 life insurance plan only given to Muni operators.

And though the city is putting \$3.6 million into this fund, the Union would give out no information to Rose on how much it actually pays out from the fund. As a result, Controller Nathan Cooper has ordered the first audit of the trust fund in more than two years, target date for completion

November. This audit, at last, will give the public more of an idea what its supervisors are voting for when they push through big pay increases.

FAST PENWORK IN SACRAMENTO

Big thing to watch in Sacramento now that the legislature's out is Reagan's heavy pen, which most forces feel will hit a bill creating an Energy Conservation Board. Feeling among Capital observers is that the big utilities, which couldn't kill the bill in the houses, will prevail in the Governor's private office. The bill, SB 283, would provide for so-called "one-stop siting" of nuclear plant plants, and the board would have the authority to order the rationing of fuel supplies in the event of brownouts or blackouts. It would also conduct experiments into the efficiency of electrical appliances, and would be funded through a \$31 million tax on electrical users, about \$1.25 for the average household.

Also hanging: SB 1067, a bill pushed through by liquor wholesalers which could guarantee that you could no longer buy that super-cheap house brand of liquor at supermarkets. Currently there are middlemen, called rectifiers, who buy neutral grain spirits in 20,000 gal. tank cars, filter and cut it and sell it to the stores. The new law has restrictions on sales made by rectifiers, restrictions which will likely send those cheap prices skyrocketing.

Right now, supermarket booze costs about \$36 for a 12 bottle case, which the market has bought for about \$29. Of that \$29, \$25 goes to taxes, \$1.50 for bottles, \$1.80 for expenses and profit—leaving less than 10¢ a bottle for the liquor!

INVESTMENT IN RACISM

California moved a tiny step closer to cleaning up its investment policy late in Aug. when the Assembly passed AB 974, requiring state agencies and UC to take a "neutral position" in voting state or university stock where "issues of a social or political nature" are voted on by corporations. Behind John Dunlap's legislation were two reports detailing extensive state and university investment in corporations heavily involved in the economies of racist minority governments in Southern Africa; Dunlap revealed that in 97% of stockholder votes in these corporations, the state and university have endorsed corporate management's positions, including decisions to stay in Southern Africa.

Next step: Pressure on the Senate when it reconvenes to pass similar legislation, and on the UC Board of Regents, who will consider the question at its Sept. 21 meeting at the L.A. Convention Center.

TORPEDOING RENT CONTROL

Warren Widener, the man who was elected to the Berkeley City Council in 1971 on a platform including rent control, was also the man who withheld his vote from a moderate, compromise rent control proposal at the council meeting Sept. 18, essentially killing the program altogether. With five votes needed for passage, the vote was 4-3 in favor, Sue Hone and William Rumford joining Widener in the minority. Ed Kallgren, the liberal who could also have pushed the vote over the top, was absent. (Voting for: Kelley, Hancock, Simmons and Ramsey.)

Result: unless there's a last minute switch and the proposal passes at the next meeting (Sept. 25, 7:30 p.m., Berk. City Hall) rent control is finished, since the rent freeze goes off Oct. 1.

The KQED Saga

What happens when a small public television station in San Francisco moves into the world of high finance, big real estate swaps and multi-million dollar deals. Starring the three wizards of corporate finance and other executives who sign on the wrong dotted line.

By Jim Harwood

Ed. note: Harwood is the San Francisco reporter/critic for *Variety*. He has had considerable production experience in San Francisco television, the most recent as writer/producer for "Electric Impressions" on KPIX. He is a former political and investigative reporter in Washington for the *Wall Street Journal*. Among other things, he investigated television ratings, credit and land frauds. His *Journal* stories led to federal legislation tightening restrictions on self-dealing in investment companies and outlawing of airline "no show" penalties.

Stand just inside the Fourth Street entrance to KQED-TV and the sound is faint but familiar. Pop a-thump. Pop a-thump. Pop a-thump. This is the noise of non-television, more exactly the ping-pong table in steady use by the station's engineers.

They don't have a lot to do these days, since studio production is way off from previous years. That, of course, doesn't mean the heavily unionized engineers aren't well paid at more than \$300 per week, with four and five-week vacations thrown in for additional relaxation. Together, 44 engineers manage to take home about one-third of the \$45,000 in salaries the station pays each week to its 160 employees. Although less rewarded, a lot of these other workers don't have much to do with making TV pictures either.

One way or the other, many of these employees are helping raise money for the station. They've done a good job: In the past seven years, KQED has rounded up more than \$24 million. That's a lot of money. Alas, as in ping-pong, the money gets batted back and forth so much that little real programming work gets done. Some of it even falls off under the table occasionally.

If ever an Emmy is awarded for wasting money, KQED will walk away with it. And this isn't money gleaned from peddling toothpaste and tires. A large portion is hustled directly and indirectly from the public through a constant barrage of poor-mouthing.

For real educational television, it's enlightening to stack some specific spending items against typical ways the money is taken in:

For example, in 1971 the station collared \$421,413 in its much praised public auction. That was enough that year to cover the \$305,461 paid architects to design a plush broadcast building the station never had money to build in the first place.

Last year, a staff member admittedly signed the wrong legal form, committing KQED to buy a \$250,000 block of property of questionable use. This was too much for even previous free-spenders and, after a big fight within the board, the station was able to back out of the deal, leaving part of its hide on the fence. To get out, KQED had to forfeit a \$12,500 cash settlement. That's just a little less than the \$15,000 the station gets this year out of San Francisco's hotel tax, whose administrators couldn't come up with 10¢ to help the Mime Troupe.

Previously, the station was so hot to acquire a new studio it jumped into a real estate deal of mind-boggling dimensions. By some accounts, the Indians got a better deal on Manhattan. Gone in the trade is property worth a million more perhaps, including the station's old homestead on Fourth. And KQED is now proud owner of another studio that's unfit for broadcast use.

MORE MONEY, FEWER SHOWS

The station has been equally generous in dealing with producers. Late films coming in beyond budget are no rarity at KQED. But even normal inefficiencies were topped recently in a deal with a Mission district film group which first promised to deliver two movies, then one movie and so far no movie, more than a year past the deadline.

With so much time and effort going to stuffing funds into various drainpipes, it's no wonder the station has been producing fewer shows with increasing amounts of money.

Although annual revenues have climbed from \$791,948 in 1963 to \$4,967,469 in 1972, KQED offers fewer local programs than ever. In fact, for its nearly \$5 million tab last year, KQED kept just two shows going, "Newsroom" and (the relatively tiny) "World Press," plus a special here and there. The average viewer isn't aware of that, of course,

since he's treated to a healthy selection of programs supplied to KQED free by the Public Broadcast Service network.

The difference is something viewers should know more about. If you don't make programs yourself, it costs a lot less to run a public TV station. For instance, KVIE-TV in Sacramento runs on an annual budget of \$393,000 by just relaying the same network menu seen in San Francisco. That's a \$4 million difference that simply isn't reflected in the quantity or quality of programs KQED produces.

But no hustler ever tells that the two-headed calf is half rubber. During the Watergate wooing, the constant pitch for funds to support continued broadcast of the hearings never mentioned that none of the thousands raised nightly (total: now well over \$100,000) would ever reach the PBS network, which KQED got free. One free PBS program was replacing another free PBS program; the money all stayed at KQED and had no direct bearing whatever on funding Watergate coverage.

Of course, KQED legitimately needs donations. And the station has taken at least one major step toward reform this summer: It hired a new general manager, William E. Osterhaus, a hard-nosed veteran of Westinghouse Broadcasting Co., one of the cheapest operations in commercial television. But the fat is well-entrenched and Osterhaus has already run into flak on some of his cost-cutting efforts. And there's considerable distrust among his artsy staff and anti-establishment hard-core audience directed against this commercial TV transplant who KQED's directors hired for \$50,000 a year, about twice what they paid his predecessor, Richard Moore.

Osterhaus has inherited a mess traceable largely to the injection of too much money into an organization that was unprepared for riches. Since its poorest days, KQED has been managed at the staff level by brilliant programmers who were bad businessmen. When funds were really short, they were good at stretching dollars. But around 1966, public TV suddenly found favor with foundations and public funding agencies. And the cash piled up.

THE WIZARDS OF FINANCE

More curious is the fact that KQED has had some of the city's leading financial wizards on its board. For years, its major financial decisions were guided by Mortimer Fleishhacker, Adrian Cassidy (v.p. at Pacific Telephone) and attorney Louis Heilbron. Other board members complained they never knew what this trio was really up to and why money meandered so weirdly.

"The financial carelessness on the part of the station has just amazed me," Caroline Charles told me. She took over as KQED chairperson late last year when Fleishhacker stepped down. "I have been on the board for eight years and I understand the tradition at KQED was to always adopt the budget. But the budget was so general, none of us felt we knew anything."

Charles, who is also a trustee of Stanford University, complains, "It was a sharp contrast to Stanford, where we normally look closely at the budget. I'm usually reluctant to stay on a board where I can't get information, but I was very concerned about education and broadcasting."

Referring to the three-man finance committee, Charles notes, "In general, the board would approve the recommendations of these three men. And I was concerned that a small group was making all the decisions for the board."

Now, it's difficult to track down what many of these decisions actually were. The station's annual reports would drive the Securities and Exchange Commission up the wall, if KQED were regulated like profiteers, which it isn't. There are, in fact, few sensible public reporting requirements for non-profit organizations. From year-to-year, KQED's reports change categories for income; assets and spending with little consistency. If something doesn't fit here, call it something else and dump it in over there. Haskins & Sells audits the books, but not, it seems, with the detailed concern reserved for corporate accounting.

"Non-profit accounting is very difficult because it doesn't have any format that profit oriented accounting has," KQED business manager Stan Rudney explains. "There's been no determination by the Amer-

ican Institute of Accounting on non-profit accounting. Each institution does it differently because each gets its funds in a different way."

What is clear, however, is that KQED began getting large doses of cash in 1966, not all of which the station was able to spend at once. By 1968, in fact, it wound up the year with a cash surplus of more than a million dollars. In each year since, revenues have exceeded direct expenses but the cash surplus has dwindled away, down to \$269,265 last year.

Where did this money go in times of declining production? Insisting he can account for every dollar, Rudney blames high engineering costs and payroll, plus equipment upgrading. But those would normally be expense items, enhanced by depreciation. At KQED, apparently such items aren't always what they seem and cash flow is curiously accounted. But it would take an extensive audit by trained eyes to sift it all out exactly.

One odd Tinkers-to-Evers-to-Chance deal did bring the station under the gaze of the state Justice Department's Charitable Trust division a few years back when the dough was accumulating and the station was trying to invest at a profit, a questionable activity for a non-profit operation.

NONPROFIT BIG DEALS

The station loaned \$500,000 to St. Francis Associates, headed by Frederick Crocker Whitman, grandson of Charles Crocker, civic leader and former officer and director of KQED. According to the station, the 7½% interest was better than the station was getting elsewhere and there was no risk, since repayment was guaranteed by Crocker Citizens National Bank.

In turn, St. Francis Associates immediately loaned the money at 9% to Pacific Homes Mortgage and Investment Co., Menlo Park. But the station told the Justice Department this extra interest had also been turned over to KQED and the government pursued the matter no further. Clearly, the station got its money back at a good return. And that was supposedly the whole reason for the financial exercise.

But the deal nonetheless raises several disturbing questions. First, it was clear the whole thing was carried off without all board members and staffers being fully aware that the station was venturing into the world of high-finance. And the "extra" interest gained hardly seemed worth the time and attention from all the busy executives involved at three major financial institutions.

Also, even if innocent, the transaction smacked of self-dealing. The loan went through only a year after Whitman left the KQED board after many years of service. And he remained a business associate of at least one board member. Whitman's St. Francis Associates, for example, and then-KQED chairman Mortimer Fleishhacker were both limited partners in the Golden Gateway development. Fleishhacker was also a director of Crocker bank.

I found no evidence anywhere of personal exploitation of KQED's wealth. Nonetheless, KQED has a long history of fiscal surprises, no more so than in the long saga of the station's costly search for a new home.

As early as 1968, KQED was avidly pursuing plans to build a grandiose multi-million dollar studio on property it eventually bought at Second and Harrison Streets for \$561,892. Even then, there were arguments within the station over the necessity for such a monumental facility. But management was so convinced the building funds could be raised, it commissioned the prominent architectural firm of George T. Rockrise & Associates to design the building.

The building was never built, for financial and other reasons. But only a close look into last year's financial statement would show that the station wrote off \$305,461 paid to Rockrise for architectural services. The fee itself is hard to challenge, based on a percent of the proposed building costs, as is typically done. But some do question the wisdom of committing the station to such an expense before the money was in hand.

"In retrospect, I'm sure some people say we shouldn't have paid so much for architect fees," Fleishhacker told me. "But we believed we would have a successful fund drive and it was going to be a very outstanding building. You can't get very accu-

rate estimates on building costs until you have good plans. So we hired a good architect.”

Left with a valuable piece of property, plus a weighty sum of leftover building funds, KQED marched forth into more bogholes. One was the previously mentioned loan. Another was the acquisition of a new studio.

When Metromedia Broadcasting Co. (UHF-32) pulled out of San Francisco in 1970, it donated its studio, some equipment and the channel to KQED as a tax write-off. But Metromedia took the best gear away, leaving KQED a lot of technical scraps. And KQED was never able to do much with 32, which is now idle and not used by anybody. Also, Metromedia didn't own the studio at 1011 Bryant. That belonged to the late Julius Harband, a prominent South of Market real estate man who had also sold KQED the Second & Harrison property. KQED assumed Metromedia's lease.

THE BIG SWAP

Last year, with the lease about to expire, KQED decided to swap all its other holdings to acquire the new studio site, which included another small building at 1011 Bryant. For the record, KQED management insists the value of the properties traded was equal. But there was considerable argument beforehand among board members that the station was giving away too much—specifically, the Second & Harrison lot lying within one block of the proposed Yerba Buena convention center. KQED also gave up

At any rate, these figures jibe with the price KQED tried to sell the land for after it decided not to build the big studio. But it found no buyers at \$20 per square foot. “The value of a piece of any land is what you can sell it for,” Fleishhacker asserted. “Maybe we could have gotten more for it someday; maybe not. But we did not think it was desirable for the station to own property it had no use for.”

Summing up, KQED returned the Second & Harrison site to Harband at a value less than the \$12/square foot originally paid him, at a value less than they tried to sell it for and at a value less than at least one outside expert, and some board members, still believe it's worth. The station also gave up its old 4th Street studio (but got a rent-free lease for 18 months) and another building.

In return, the station got facilities from Harband it can't fully use yet. That's one reason KQED got into trouble last month when it was picketed by minority groups for cutting back on the Open Studio show. The station had planned to do 10 shows out of the new studio, but was forced to pull back to five shows in the old studio when it couldn't get Metromedia's equipment working.

But there were more surprises still to come. One was that the small building at 1011 Bryant which KQED also got as a key to future expansion plans is occupied by a tenant under a long-term lease. This wasn't clear to a lot of KQED people at the time the swap took place and the tenant remains an obstacle to any expansion plans on the site.

mately settled for \$12,500 and let the matter drop.

“It was an appalling accident of administration,” Moore says. “I should have caught the mistake and I'm subject to legitimate criticism because I didn't. But I would still defend the decision to acquire the land. It was aimed at getting KQED's whole system under one roof.”

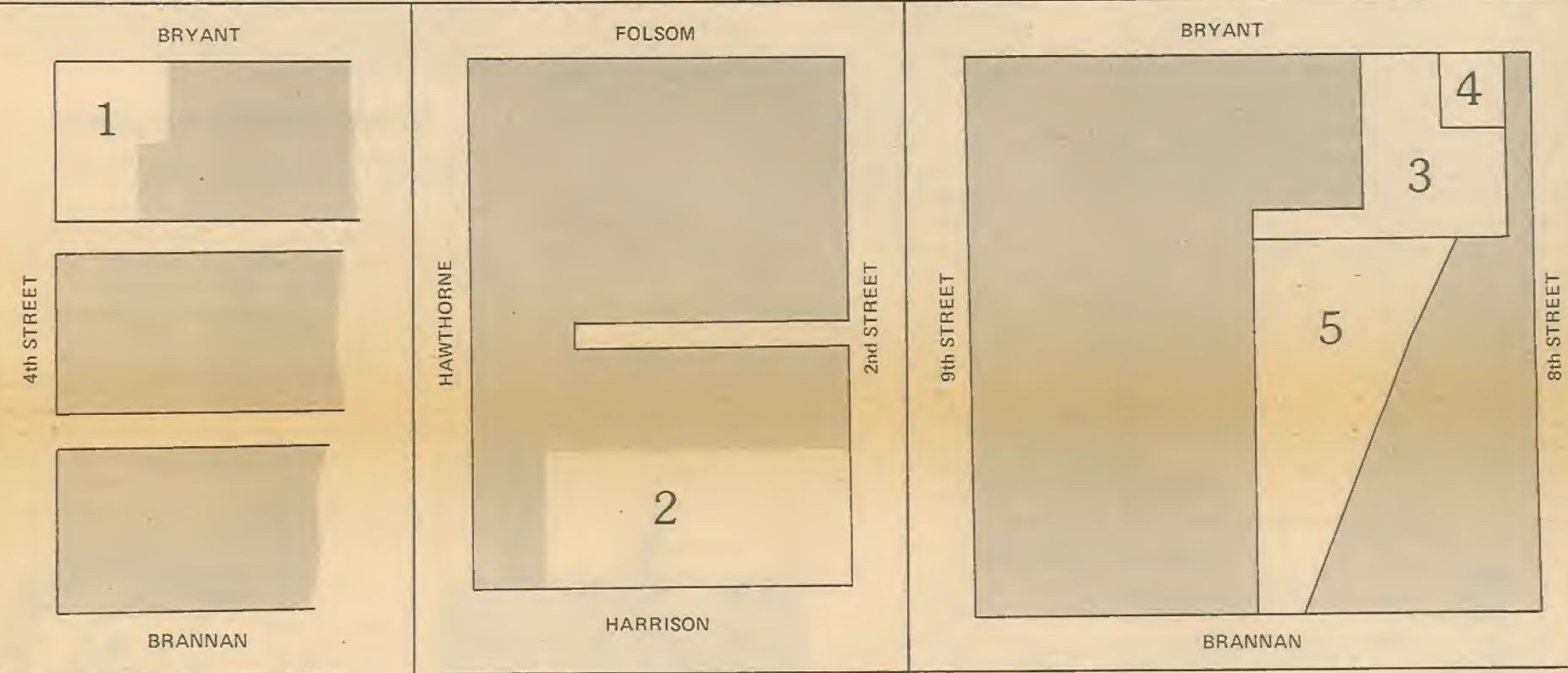
Moore, who by now had been hailed as one of the station's all-time great film makers and worst administrators, subsequently resigned, to be replaced by Osterhaus. (Interestingly, Moore will soon be back at the station, producing a pilot.) But the land snafu was the last lap in a manager's career complicated by increasing political squabbling around the station.

Almost inevitably, the combination of loose financial controls and an assault from the minority community produced problems.

THE LATE LATE SHOW

One of Moore's goals was to get KQED involved in more minority programming. So he was easy prey for a group of fledgling, but fierce, filmmakers in the Mission. Led by aggressive Ray Rivera, the Mission Mediarts first persuaded KQED to finance an 18-film series, “Mission & 24th Streets.”

Rivera, who was widely known in commercial TV locally for demanding hard, uncontrolled cash as part of any “help” stations could give, succeeded in getting \$1,600 per program, or a total of \$28,000, from KQED for the series. In part, the funds helped pay for a Mission Mediarts house and studios, plus staff.



Here's how the KQED land swap worked:

(1) is KQED's current, cramped and dilapidated quarters at 525 4th St., including a small building at 589 Bryant St.

(2) is the 43,862 sq. foot lot it bought for \$561,892 for a new building at Second and Harrison, a block from Yerba Buena.

(3) is the 27,579 sq. foot property KQED sought to acquire

for its new studio, 1011 Bryant St., plus

(4) a strategic building at 1011 Bryant which, it turned out, was occupied by a tenant on a long term lease, which complicates any KQED expansion plans;

(5) the parcel for which the business manager signed the wrong form and committed KQED to buy for \$250,000 (which

KQED got out of by forfeiting a \$12,500 cash settlement).

KQED directors last year traded away property worth more than \$1 million (1 and 2) to get (3 and 4). This left the station (a) with an unusable studio at (3); (b) without ownership of its current studio, now on a short term lease at (1), (c) with property worth far less than what they started with.

title to its present studio at 525 Fourth and a small building at 589 Bryant.

Asked to evaluate the swap, one of the city's foremost authorities on property in that area spent two days looking into the records.

The expert reported the official Assessed Full Cash Value of the three pieces KQED traded away (land plus improvements) is \$616,380. The AFCV for the two pieces KQED acquired is \$553,600.

But there are two elusive issues beyond the basic figures. One is the real value of the studio building on the 1011 Bryant property. If it should continue to prove unusable technically, or have to be expensively improved, the transaction was even more unequal. Based on land alone, without improvements, KQED swapped \$556,900 of assessed value for \$340,000.

But these are mere quibbles compared to the discrepancy if Second & Harrison is eventually sold at current market prices.

The same outside expert estimates the market value of the property is now worth at least \$20 per square foot, or more than \$875,000. “Under the right circumstances, it might even bring \$25 per square foot, or more than a million dollars,” he adds. Nearby property was recently valued at more than \$26 per square foot, though under different circumstances.

Unfortunately for the record, KQED did not hire its own outside appraiser to evaluate the lands before the trade, as is often done before such complicated real estate trades. If it had, there would be fewer questions now.

In a second and more important shocker, the station suddenly found itself pledged to buy an adjoining lot for \$250,000 before the board ever was fully aware of any plans or need to expand the Bryant St. facility.

Faced with a hurry-up opportunity to acquire the land, business manager Stan Rudney polled the Executive Committee for approval and signed what he believed was a \$10,000 option on the land. Former General Manager Richard Moore recalls what happened next:

“I had told Stan to poll the committee because I was leaving for New York. He did and signed the papers, which laid around for weeks after I returned. I was negligent in not looking them over immediately. When the Executive Committee met to consider whether to follow up on the option and buy the property, somebody looked at the papers closely and discovered that Rudney had actually signed a purchase agreement. It wasn't an option—we were pledged to buy the land.”

THE LAST LAP

Since all this had transpired without any decision by the board that it was interested in further land deals, the news that KQED had just bought some more by accident was stunning to certain directors. Outraged, the new chairman, Caroline Charles, led a successful battle to get out of the deal. She argued that Rudney never had authority to commit the station and his signature was no good. Whether it was or wasn't remains a legal issue, but the sellers ulti-

Rivera insists the money did not cover the cost of producing the films; to many others, the finished films looked cheap, even for amateurs.

But Mission Mediarts did complete the series and the whole undertaking was considered a successful, if perhaps somewhat wasteful, exercise in minority training. Says one staffer who was closely involved, “A public television station doesn't exist solely to produce professional quality programs. Some of Mission Mediarts' shows were quite good.”

In 1971, however, the Corporation for Public Broadcasting (which funds network shows, partly with Federal funds) injected a whopping \$320,000 into KQED to finance a long list of film projects. “We saw that money going everywhere else, and we wanted some of it to make our films,” Rivera says. He demanded and got commitments to make two films budgeted around \$30,000 each.

Despite the fact that CPB's contract with KQED plainly requires careful financial records, nobody kept close watch on the money going to Mission Mediarts. Funds were parceled out as requested by the filmmakers, and eventually Rivera told KQED the group planned only one film instead of two.

The station was still somewhat unclear what kind of film was being made, although it supposedly involved the Vietnam war and there were vague reports (true) of mock battle scenes being staged near Palo Alto. By this time, the station had shelled out \$32,000 and began wondering where the film was, since it was overdue March 1, 1972.

Both KQED and Rivera insist a film exists. Just

Continued on page 29

The Grape Boycott Reborn

Carrying the Battle Back to the Cities

By Bob Levering

While many Californians were enjoying the end of the summer vacation season, vineyards in the south continued to boil with what has become the largest agricultural strike in U.S. history. And August 1973 will be remembered by California farmworkers as perhaps the single most tumultuous month in their long and turbulent history of fighting for economic justice in the fields. The month's major events tell the story:

—Several thousand Delano grape workers joined the 3½ month old strike after their contracts expired at the end of July. Loss of the Delano contracts meant that the United Farm Workers (UFW) had, since mid-April, plummeted from 180 contracts covering nearly 40,000 workers to 12, covering about 6,500. Major issue in Delano was hiring practices: UFW insisted on use of a hiring hall, common to unions with seasonal employment such as the ILWU and even the truck driving Teamsters; growers don't want union interference in their total control over personnel. Other issues: pesticides and automation. There's little difference between UFW and Teamsters on wages.

—The first face-to-face meetings between Teamsters and Cesar Chavez of this strike broke down soon after starting in Burlingame August 10, when Chavez learned Teamsters had signed with Delano growers; he stormed out of the meeting. Though Teamsters got much publicity by "disavowing" those contracts, in apparent conciliation, John Guimarra, Jr., spokesman for Delano growers, continued to insist that the contracts were legal and valid. The question is still unresolved.

—Random violence on the picket lines escalated, leaving two strikers dead (Aug. 15 and 16) from gunshots and many others wounded. After Juan de la Cruz, a Mexican-born farmworker, was shot dead near Lamont on Aug. 16, Chavez immediately called off all picketing in the San Joaquin Valley until further notice.

Below, a report on the UFW's new strategy and prospects.

Within days of de la Cruz's death, the temporary halt in picketing became permanent and hundreds of UFW strikers hit the road heading east to work on the battle's newest front, to bolster union forces involved in the consumer boycott of grapes. Their departure marked the end of 4½ months of daily picketing in California vineyards from Coachella to the San Joaquin Valley. For Chavez to halt the picketing signalled a major turning point in the UFW's struggle to regain its lost grape contracts. What lay behind this decision? What are Chavez's chances of success as a result of the shift in tactics?

To begin with, Chavez's concern for the safety of the pickets was obviously genuine. The tears in his eyes and in those of his UFW colleagues at de la Cruz's funeral indicated how deeply upset they were about the 60-year-old striker's death. Juan de la Cruz, a UFW member since the first grape strike in 1965, typified many of the rank and file members. "Juan wasn't a picket captain or anything like that," Maria Ayula described him to me at the funeral. "He was just a member like the rest of us. He was very faithful, too, on the lines every day."

Not surprisingly, many strikers I talked with at the funeral expressed fear about returning to the picket lines. "If they're going to be shooting at us," said John Ganza, a young UFW picket, "why should we be standing there like targets?"

In this climate of violence, UFW leaders felt they had no option; as Dolores Huerta, UFW vice-president, declared recently, "We just could not afford to have another picket killed."

In countless incidents, particularly in the Coachella Valley, UFW pickets withstood brutal attacks by Teamsters or police without retaliating in kind. But of late there had been some cases of rock-throwing and similar levels of violence by UFW pickets, and, in the words of John Ganza, "If another series of killings or shootings happened, then it'd be kind of hard to know what would be going through the minds of the people."

Any violent response by the farmworkers—which could be compared to the tactics of the Teamsters, the growers and the police—could only have a damaging impact on UFW relations with its crucial religious and liberal supporters.

And even had Juan de la Cruz not been murdered, the UFW would have faced a difficult decision about the strike by the end of August. The \$1.6 million strike benefit fund the AFL-CIO gave the UFW to support the pickets was exhausted. Picketing of fruit tree ranches and some vineyards in the Fresno area had already been called off shortly before the killing because of insufficient strike benefits and because the UFW needed to concentrate its forces on Delano vineyards.

CHAVEZ WARY OF BIG LABOR

Although Chavez could have requested additional money from the AFL-CIO in late July, he declined to do so. Asked about that possibility at a Delano press conference on July 21, Chavez declared, "We have to learn to fight without money."

Part of Chavez's reluctance to ask for more money from the AFL-CIO was due to UFW wariness about becoming too dependent on the giant labor federation. Father John Bank, UFW spokesman, explained the non-request of AFL-CIO funds to me

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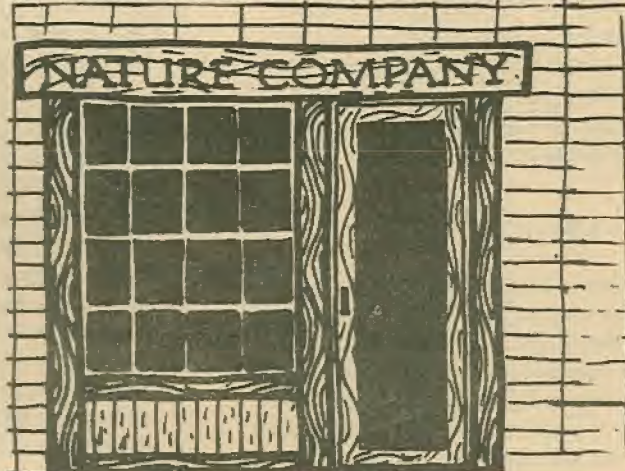
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Photos by Rick Tolada-Flores

Funeral procession for Nagi Dafullah, Arab farmworker killed by Sheriff's deputy in Lamont, Calif. Dafullah's death, along with Juan de la Cruz, led to the UFW's change in strategy away from the picketing to the rebuilding of the boycott.

with the argument that no one can receive that huge amount of money "without expecting strings to be attached." The AFL-CIO could tie "strings" to a variety of issues. One outstanding difference between the UFW and AFL-CIO President George Meany arises over the question of whether the farmworkers should be covered by the National Labor Relations Act, which until now has specifically excluded them.

Interestingly enough, both Meany and Fitzsimmons, Teamster President, want farmworkers covered by the NLRA. However, UFW leaders feel that the NLRA would have the same impact on farmworkers as intended by Prop. 22 of the 1972 Calif. election. That is, although the NLRA would give the farmworkers the right to secret ballot elections, it would forbid them from engaging in "secondary boycotts." Chavez once expressed his feeling on the matter bluntly: "I'd be out of my mind and out of business if I gave up the boycott."

It's easy to understand why: The consumer boycott has been the UFW's strongest economic weapon thus far in the struggle to represent farmworkers. By most accounts, during the previous UFW table grape campaign (1965-70), the strike itself had run out of steam by 1968. Although there were several die-hard members willing to picket the fields after 1968, the strike was not hurting agribusiness profits enough to force the growers into signing union contracts.

This is a familiar story in labor history. Before Chavez began organizing a decade ago, almost all agricultural strikes in California and elsewhere were easily crushed. The strikes were broken primarily because of the availability of cheap labor (often illegal Mexican immigrants, or "wetbacks"). Furthermore, the mammoth size of California ranches has made it possible for strike-breaking workers to enter, work and leave without ever encountering union organizers or picket lines.

The legal and political structure of rural counties in this state also works against the farmworkers. As UFW lawyer Jerry Cohen told me in July, "Rural California is like Mississippi. The local sheriffs act like a private army for the growers. The best way to counter them is by the boycott, because the whole power structure in these counties is lined up against us to break our strike."

In 1968, the UFW succeeded: It fought its way to victory by a new tactic—the consumer boycott of table grapes. According to a recent study, the primary effect of the first grape boycott (1968-70) on the growers was to force them to ship grapes away from boycott cities in the northeast and midwest to rural areas and the south. Because of the need to develop new middlemen, and costly shipping arrangements, growers suffered big losses. Guimarra's vineyards alone lost about \$650,000 those three years. And as a result the UFW won its grape contracts in 1970.

But the traditional pattern was beginning to reappear this year. The 1973 strike has hurt the growers (\$3 million lost by Coachella Valley growers alone, according to the UFW), but the union had small chance of sustaining the impact of the strike without strike benefits and against the continued availability of "wetbacks" and other "scab" workers. By the end of August, only about a third of the grapes had been harvested; but, the growers were ob-

viously prepared from the outset of this year's struggle with the UFW to accept large short term losses to be rid of Chavez and his union for good. Therefore, to force the growers to renew contracts, the UFW has to prove it can sustain damaging pressure on its business almost indefinitely. Thus, the consumer boycott is the only tool that the UFW can use with confidence.

CAVALCADE TO THE CITIES

Once the decision was made to move to the cities, the UFW began preparing hundreds of strikers for the boycott with a sort of military efficiency that is a sign of its organizational sophistication. Applications were solicited from the strikers, and within a matter of days more than 500 were chosen to constitute the first wave. To insure a dedicated, hard core group, only those with few possessions and debts were accepted. Whole families were encouraged to go, since it was understood that they might have to spend at least two years on the road.

On Aug. 31, just ten days after the funeral of Juan de la Cruz and the strategy shift, the first group of 500 strikers left Delano in one of the strangest caravans ever assembled. A motley assortment of dozens of old cars, vans and buses pulled away from the UFW headquarters in Delano and headed out of California toward cities farther east. Their journey took them through Albuquerque, where the caravan would split into two parts—the southern half to hit Houston, Atlanta and Miami, the larger group to go through Denver and Chicago and on to New York City. Strikers would be left at each city along the way, thereby more than doubling the present boycott force. Most farmworkers in the caravan spoke only Spanish, and had never been outside California before.

The reception thus far given the strikers on their stops across the country has far exceeded UFW expectations. More than 2,000 people showed up for rallies in both St. Louis and Chicago, and thousands more filled New York's St. Patrick's Cathedral to capacity when Terrance Cardinal Cooke officiated at a mass in honor of the strikers.

Although the caravan had a ramshackle air, Dolores Huerta recalls that the union's earlier campaigns were even more makeshift: "In the first boycott, the one in Schenley in 1966, they had to go out hitchhiking. We didn't have the money to send them. The second group, the table grape boycott, had to go begging their way across the country. At least this time we had money for gas and food."

Ironically, one big reason to energize the national boycott as quickly as possible was the possibility of an agreement between the UFW and the Teamsters. Earlier in the summer, when Chavez and the Teamsters held their first face-to-face meeting aimed at arriving at a jurisdictional agreement, the mass media's coverage of the event implied that all was solved and an over-all settlement of the grape struggle was in the wings. Although a "settlement" with the Teamsters would help the UFW by presumably removing the Teamsters from the fields, it would not, however, constitute contracts with the growers themselves—the UFW's ultimate objective. Hence, a well-publicized agreement with the Teamsters could con-

fuse many Chavez supporters to the point that, without an active boycott machinery, the effort to cut into grape sales would be seriously compromised.

The UFW can sign a jurisdictional agreement with the Teamsters, guaranteeing to each union rights to organize certain types of workers, but there would be no way to insure Teamster adherence without the full boycott apparatus. There have been three previous UFW-Teamster jurisdictional agreements (in 1967, 1970 and 1971), and UFW leaders claim that Teamsters have blatantly violated each one. The Teamsters are, in fact, currently grabbing up contracts covering field hands, precisely the category of workers apportioned to the UFW in previous pacts.

After the 1971 agreement, top Teamster officials, in seeming good faith, disavowed their lettuce contracts in the Salinas Valley, just as they have recently done with Delano grape contracts. But the Teamsters made no effort to force growers to give up the contracts. Earlier this year they brazenly renegotiated the "disavowed" lettuce agreements. Consequently, the only way the UFW can prevent a repeat performance in the grape fields is, as Chavez once put it, to "boycott the hell out of 'em."

EMPHASIS ON SAFEWAY

The full force of the boycott is scheduled for San Francisco and the Bay Area when the second group of strikers leaves the San Joaquin Valley for more cities in late September. The primary objective, of course, will be to get consumers and stores to stop buying table grapes or lettuce. But once again, as before, the UFW's SF office will aim to stop all buying at Safeway.

For those who missed the first grape boycott, the specific focus on Safeway is for historical and tactical reasons. Safeway, during the 1968-70 boycott, was an outspoken opponent of the UFW and went out of its way to hurt the union by purchasing extra orders of non-union grapes—a practice it can be expected to follow again this time around, despite the self-righteous innocence of Safeway's "informational" pamphlet on the strike: "We are very sympathetic toward Chavez's goals too. But we are not, and should not be, in a position of arbitrating between our suppliers and the rival labor groups organizing them." Safeway, of course, the largest chain in the country, handles the largest volume of lettuce and grapes. The UFW hope is that successful pressure on Safeway to buy union produce will in fact convince growers to sign with Chavez.

Now that the fight has shifted from the fields to the cities, the question remains whether UFW supporters are tired of boycotting or will be willing to back the union once more (and, for example, will the city of SF take an official boycott stance?). And, if the boycott does approach its former strength, how successful will it be against the new Nixon/Teamster-grower alliance which seems intent on burying Chavez's union altogether? Jose Aguirre, one of the two striking farmworkers who has already joined the SF boycott, responds with the kind of optimism you invariably hear in UFW circles: "I'm almost positive that we'll win," he told me, because "most of the Latin people are united"—and because of the new support from the big unions, and the growers' losses.

Aguirre's counterpart halfway across the country in Chicago, Ernest Salvidar, puts forth the same view in slightly different, very characteristically UFW terms: "I'm as sure that we'll win as that some day I'm going to die. We'll stick with it no matter how long it will take." ■

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Juan de la Cruz, farmworker killed by scab laborer in Lamont.

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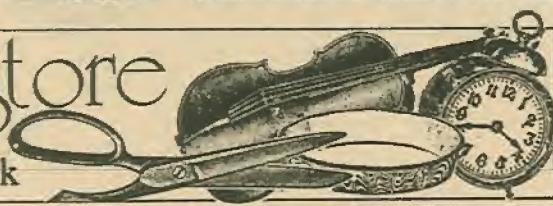
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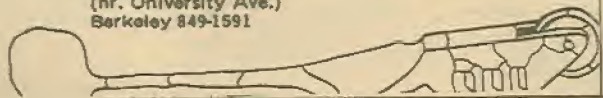
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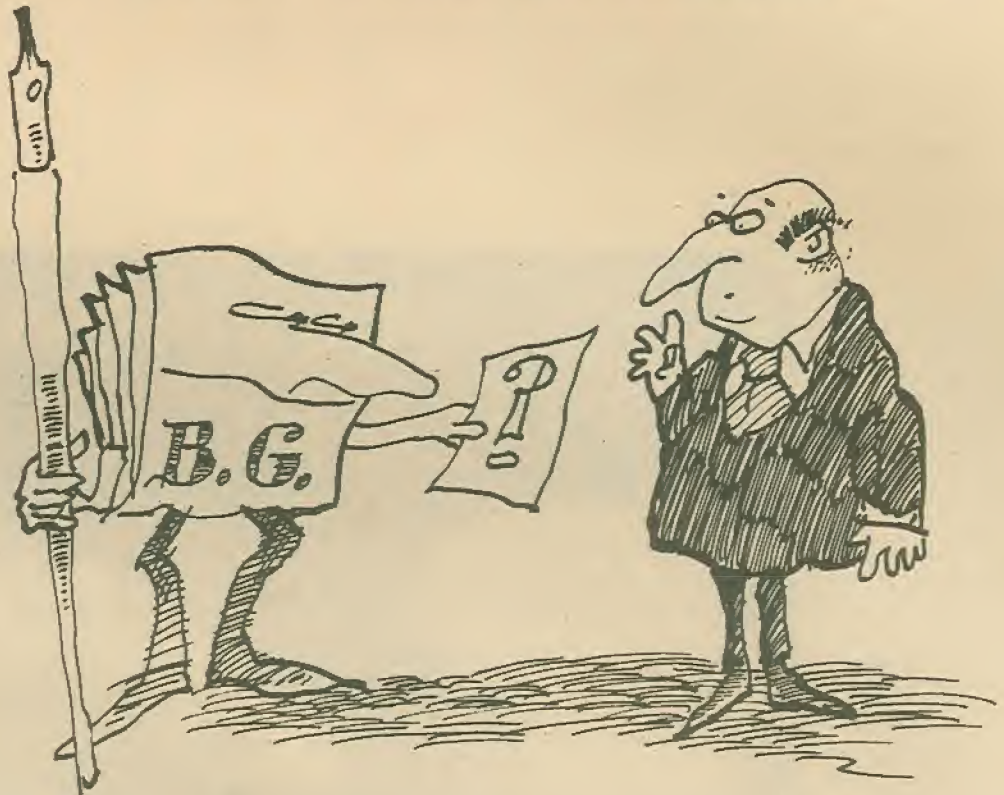
Questions for the Candidates

Compiled by Katy Butler

Here's a short version of the questionnaire the Guardian is sending to candidates running for Supervisor in SF in November. We'll print our endorsements on Oct. 18, meanwhile take this (and incumbents' voting records on p. 13) to help you grill politicians on candidates' nights.

Candidates' Nights

American Institute of Architects, 254 Sutter, 8 pm, Sept. 20, possible admission charge.
Federation of Italians, 678 Green St., 8 pm, Sept. 20.
Golden Gate Democratic Club, 3820 Washington St., 8:15 pm, Sept. 20.
SF Council of Democratic Clubs, Francisco Jr. High School, 2190 Powell, 6:30 pm, Sept. 21.
Non-Partisan Assoc. Inc., 266 Laguna Honda Blvd., 7:30 pm, Sept. 27.
Citizens for Good Government, 4072 24th St., 8:30 pm, Oct. 3.
Retired City and County Employees, Masonic Bldg., 25 Van Ness, 1 pm, Oct. 3.
Chinatown/North Beach District Council, 965 Clay, 6 pm, Oct. 4.
Domestic Action Coalition, Far West Educational Labs, 5th & Folsom, 7:30 pm, Oct. 5.
Filipino Voter's League, St. Patrick's Church, 756 Mission, 7 pm, Oct. 12.
Welfare Rights Organization, Hamilton Park (Steiner/Geary/O'Farrell) 10 am-3 pm, Oct. 13.
Gay Voter's League, 26 7th St., (3rd floor), 7:30 pm, Oct. 26.



THE ELECTION

1. The current municipal campaign expenditure law limits expenditures to around \$50,000. Is this too high or too low? What should the limit be?
2. When you turn in your election campaign report, will you include contributions and expenditures made before Aug. 4th? Have you had more than one campaign bank account?
3. If the district election charter amendment is defeated, would you introduce or support reintroducing it for the June ballot? How would you vote on the issues of current election of supervisors by district proposal; election of supervisors by numbered seat; election of supervisors, 6 by district, 5 at large; what other combination, if any?
4. Would you vote to put Sup. Kopp's tough revised Conflict of Interest Charter Amendment on the June ballot? If not, how would you change the bill to make it acceptable?

CITY FINANCE

5. What are your five highest revenue sharing priorities?
6. Out of this year's revenue-sharing appropriations, list your three lowest priorities.
7. Do you think revenue sharing funds should be used to reduce the tax rate?
8. Do you support the use of Revenue Bonds (not General Obligation Bonds) to finance the city-owned parking garages? To finance Yerba Buena Center?
9. What year do you think the Yerba Buena Center will start paying the interest on its debts? What year will it start amortizing its capital indebtedness? Do you think the Sports Arena (at YBC) will pay its own way? What changes, if any, would you like to make in the YBC?
10. Would you sponsor, support or vote against allocating money to compensate for "deferred maintenance" of San Francisco's run-down physical plant?
11. Would you sponsor, support or oppose legislation requiring banks and savings and loans to turn over property tax money to the county monthly (instead of annually)?
12. Do you approve of the recent Muni pay package? Do you approve of the recent crafts pay raises? If not, what changes would you have made in the Muni package? What changes in the crafts pay?
13. Circle the groups which in your opinion are adequately represented in budget making and revenue sharing decisions; Chamber of Commerce; small businessmen; City Employees unions; property owners; other unions; gay, women and minority groups; conservation, consumer, neighborhood groups; San Francisco Citizens as a whole. How would you improve the input from under-represented groups listed above?
14. What controls would you put on the city purchasing department; would you support city boycott, as far as possible, of any of the following— a) companies involved in S. Africa; b) companies producing war research materials; c) companies selling non-union products to the disadvantage of developing unions (e.g. Chinatown sweatshops, Safeway vs. the United Farmworkers). Any others?
15. How would you vote on legislation requiring all city employees, including management, to live in the city?
16. According to a Guardian article (6/21/73), the scavengers make a 26% return on investment on their S.F. garbage pickup arrangement. Is this fair compensation or too much? How would you vote on legislation requiring them to pay franchise fees to SF? Would you sponsor such an ordinance?

17. Would you sponsor, vote for or vote against legislation initiating an independent feasibility study to buy PG&E and acquire a municipal electric distribution system for San Francisco in furtherance of the charter policy of public ownership of all utilities?

TRANSPORTATION

18. Circle the changes you would like to see in city transportation policy (check no more than 8): bus lanes; banning cars from certain sections; no more parking garages downtown; no more lanes on Doyle Drive; no extensions of 280; closing Golden Gate park to weekend traffic; more garages; more one-way streets; higher meter rates; more buses; free downtown bus service; increasing bridge tolls; using bridge tolls to subsidize ferries; extending BART through S.F. neighborhoods (if so, where); restoring the Washington-Jackson Cable car line; extending BART to the airport; BART to Marin; BART to Peninsula; cable cars on Grant Street; another bay crossing; underground Rt. 280; tearing down Embarcadero Freeway; street widening; street narrowing; more cable car lines; more freeways (if so, where).
19. What other solutions do you propose to transportation problems? How do you intend to carry them out?
20. What alternative and complements do you propose to BART? How would you finance BART deficits? Should there be more BART lines in San Francisco? Where? Should BART go to the airport? Further on down the Peninsula? To Marin?
21. How specifically would you help improve the Muni and its management?
22. Do you think SF needs more freeways? If so, where? If not, how do you intend to stop them?

CONSUMER AFFAIRS:

23. How would you vote on the following— further increases in Yellow Cab fares; legalizing the use of plastic pipe in buildings; providing funds to enforce the parapet ordinance; banning asbestos in S.F. building construction; requiring the public posting of Department of Public Health violations (bad meat, etc.) at place of violation; posting violations of Weights and Measures at place of violation; passing a model public health ordinance for setting standards for bad meat, testing the meat in stores on a regular basis and publicizing the results; establishing a local department of consumer affairs; ordinance licensing street artists to perform anywhere in city or at specific locations?
24. Please check any conditions you would place on future cable t.v. franchises— providing a government channel with low or no rent; providing an educational channel with low or no rent; providing a public access channel with low or no rent; providing minority channels with low or no rent; requiring the hook-up of low income neighborhoods; requiring fair hiring practices in all levels of employment; requiring affirmative hiring practices at all levels of employment; aggressive recruitment of women and minorities.

FAIR HIRING

25. What percentage of jobs above the rank of secretary are held by women a) in your private business, b) in your campaign staff and c) in your municipal office?
26. How would you specifically open more civil service jobs to women?
27. Are you satisfied with the ethnic composition of the police and fire departments? If not, what changes would you like to see? How would you, as supervisor, work for these changes?

SAN FRANCISCO: ARCHITECTURE/ QUALITY OF LIFE/PLANNING

28. Would you hold up the budget to eliminate revenue sharing funds for the Performing Arts Center?
29. Would you favor conversion of a Market Street or other downtown theatre into a smaller Performing Arts Center? If so, how would you accomplish this?
30. Would you vote to require city subsidized arts programs to make cheap tickets available to students, old people and the poor?
31. SF has a daily commuter population of about 300,000. Is this too much? Too little? If too much, how would you decrease it? If too little, how would you increase it?
32. Would you support tough enforcement of an ordinance requiring city-financed construction jobs to go to SF residents first? Would you vote for an expansion of such residential restrictions? What, specifically? A Wells Fargo bank study shows that 90% of the new jobs in downtown highrises go to out-of-towners; what would you do, if anything, to reverse this trend?
33. Would you vote for funds for: a) a cost benefit study to determine how much the city pays in services in relation to what it gets back in revenue from highrise/high density building in downtown San Francisco; b) similar c/b study on services vs. revenue on highrise and big apartment construction in neighborhoods and along the BART routes. c) similar c/b study on services vs. revenue from present and future growth in tourists and in commuters; d) a study to determine why the Middle class and many businesses are leaving San Francisco and what, specifically, can be done to bring them back; e) none of these; f) any others?
34. Should the Federal Metropolitan Correctional Center be built in SF? If not, how would you stop it? If yes, should it be built at Civic Center? Where?
35. Would you oppose any buildings not in conformance with the Urban Design Plan?
36. Would you vote to rescind City contracts on the Golden Gateway Center, which was contracted before adoption of the Urban Design Plan, but which is now in violation of it?
37. What kind of development do you favor on the waterfront? Do you favor Port Commission plans for large buildings like U.S. Steel? Do you favor SF Tomorrow proposals to open up the waterfront for park and recreation use? Other?
38. Is there too much highrise building in San Francisco? How much more would you like to see? Where? If so, how would you limit it?
39. Should SF Airport be expanded as proposed? Should the City press to collect the back taxes owed by airlines using the airport?

JUSTICE

40. The Supreme Court recently ruled that "local community standards" define "pornography." Would you crack down further on North Beach? On pornographic movies? On magazines like Playboy, Penthouse and Oui?
41. How would you deal with the drug problem here: would you support— city-funded methadone maintenance similar to the federal TASC program; New York-style stiff penalties for users and pushers; support program making heroin available to registered users; expanded job training/counseling/detoxification programs; decriminalizing marijuana; any other?
42. Would you support legislation guaranteeing broad representation on the Grand Jury, in terms of income, racial composition, sex, geography, age? How would you modify the selection process?

Marvin Gaye. 'Let's Get It On'



'Birth, and copulation,
and death,
that's all the facts
when you come
to brass tacks.'
—T.S. Eliot

The passion ('Let's Get It On'),
The pleasure ('You Sure Love To Ball'),
The pain ('If I Should Die Tonight').
These are some of the emotions in this
sensitive album about a love affair. If you
have ever loved, this album will
move you again.



© 1973 Motown Record Corporation

From the folks who brought you freeways, bay fill, smog, and highrises

Runaway Expansion of S.F. Airport

If the Supervisors, the Airports Commission, big business and City Hall get their way, they will double the passenger capacity and quadruple the cargo capacity. This means more planes, more cars, more trucks, more freeways, more smog and less Bay. If big money wins again, guess who loses? You weren't even asked if you wanted the thing.

On May 17, the San Francisco Ecology Center, San Francisco Tomorrow and Friends of the Earth filed a lawsuit to halt the expansion of San Francisco Airport until its real economic and environmental impact can be determined by *disinterested* consultants.

Until now, the project has proceeded just like other massive overdevelopment schemes of recent years. A narrow sector of the business community stands to make millions from construction contracts. The only thing you get is noise, crowding, traffic, smog, less green space, and a sky filled with roaring planes.

The law requires that projects with massive environmental impact must file a complete, objective environmental impact statement. The City paid \$100,000 to have Bechtel Corporation do such a report on the Airport. But Bechtel is the paid engineering consultant for the Airport and for BART. Which is like asking General Motors to study whether more cars are good for us. What did Bechtel decide? It decided that the expansion would do us no harm.

Here are some details which, somehow, they overlooked.



UPI Photo

How Will People Get To The Airport?

The expansion plan does not attempt to solve the problems of getting 15 million new passengers, and their friends, and some 450 million new pounds of cargo back and forth from the Airport. The present load is trouble enough, as commuters have noticed. The Airport planners (apparently) assume that more cars will carry the people, because they are doubling the parking facilities. They expect so many cars, in fact, that by 1985, parking fees will earn more than landing fees. But no one has explained what road these cars will use. The only way Bayshore would work is if the new cars drive on the roofs of the present cars. So, watch out for yet another new freeway. And if you find the city streets crowded and dirty now, wait till all that traffic pours through.

At the same time, the planners blithely claim 30% of the passengers will use BART. What BART? San Mateo voters have re-

Here's What The Airport Expansion Will Mean For San Francisco & San Mateo Taxpayers:

- 166,000 cars going to the Airport *alone* on peak days. The present capacity of the Bayshore is only 160,000 cars, and that is often reached. *So, the Airport traffic alone will be enough to fill another freeway the size of Bayshore.*
- 48 tons of aircraft emissions and 43 tons of airport-related automobile emissions every single day. William C. Lockett, Chief of Evaluation & Planning for the State Air Resources Board, has warned that by 1985 the expansion plan would be responsible for an approximate *doubling* of the Airport's 1970 percentage contribution to Bay Area pollutants. Smog and dirt!
- \$800 million in construction costs and interest payments which taxpayers could have to pay by default if the Airport financing scheme is as bad as we think it is.
- 50 new industrial parks and a concentration of subsidiary industries, and *their* traffic, near the Airport.
- Untold millions in time lost to businesses, schools and homes because of aircraft noise.
- Millions in potential liability for San Francisco in noise and nuisance damage lawsuits filed by San Mateo homeowners.

jected BART once. Will they now approve it to suit the Airport? Probably not, so still more cars.

As for the more than one million pounds of cargo a day, the Airport planners didn't even guess at the number of trucks that will be needed to handle such an increased load, but if it's four times the cargo, it's probably four times the trucks.

How Much Noise?

One report shows that every child in the Belle Air elementary school in San Bruno loses 47 minutes out of every teaching day to jet noise. Medical evidence shows that constant noise below the hearing damage level can aggravate or even cause a number of tension-related diseases. What happens to children in this school and dozens of others who suffer this kind of assault day after day?

We are offered soothing tales of a State law which will soon restrict noise near the Airport to 65 CNEL. (CNEL translation: *Noise equivalent to a diesel truck roaring by at 70 miles an hour, 50 feet away, every six minutes, 15 hours per day. Some restriction!*)

Homeowners near Los Angeles International Airport have filed lawsuits claiming many millions of dollars for damages caused by aircraft noise. Judgments exceeding \$1 million have already been rendered against the City of Los Angeles.

In the Bay Area, some 24,000 homes are affected by the impact of S.F. Airport noise. San Mateans, denied any control over the Airport expansion, could sue the City of San Francisco for incalculable sums.

How Much Air Pollution?

The planners admit to 280 tons of aircraft and car emissions daily. That's too much, given the mess in our air already. Yet even that estimate was based on mythologically clean vehicles. The planners are counting on Detroit to comply with the tough 1975 auto emission standards, and for the airlines to switch to the cleaner wide-bodied planes.

It's highly doubtful that the auto companies will comply and anyway, what about all those trucks? No mention of them at all.

As for the airlines, they're not rushing to buy the bigger planes until they can pay for the ones they have now. The financial crisis most airlines faced in the 60's was largely caused by over-buying to meet a demand, which in the case of the New York-San Francisco route, was overestimated by 92%.

More cautions now, some airlines are remodeling their old dirty 707s until they can see which way the financial wind blows. Until then, we'll be able to watch the wind blow the smog around.

Heads They Win, Tails You Lose

The expansion plan is a bonanza for the Airport contractors at our expense. The project will draw many more people into the area than the Airport and related in-

dustry can hope to employ even if the expansion is a wild success. So while we struggle to cope with noise, dirt and sudden overcrowding in our schools and streets, a small segment of the business community will be raking in the profits.

But this all assumes that an expanded airport will actually be used. There is a lot of reason to believe that this is just more wishful thinking and that the Bay Area's biggest white elephant is being forced on us. The airline industry's own Air Transport Association predicted 13 million fewer passengers for the Bay Area in 1985 than is being planned for. If ATA is right, or, if fuel remains scarce, or, if there is another recession, we may be stuck with a great big empty, echoing building that can't pay for itself. Since the expansion is supposed to be financed by revenue bonds, what happens if there is no revenue? Who picks up the tab? Right again.

Who Asked You?

It is possible you didn't even notice the decision to expand the Airport, simply because no one asked you for your opinion—especially if you live in San Mateo.

The San Francisco Supervisors ignored the well-documented protests of a few groups and approved the financing of the plan. The Supervisors then tried to tell the citizens that final approval would not be made until all their objections had been considered. Nonsense. Approving the financing is approving the plan.

Windshield Test



Norton Pearl



People from San Mateo County are aware of airplane exhaust pollution. It's enough so that, overnight, the top of a parked car begins to resemble the bottom. That oily grit is from airplanes taking off and landing (and incredible noise) and the grip also finds its way onto plants, lawns, terraces as well as onto and into human beings. The airport expansion will produce a lot more of it in San Mateo County, a fact which San Francisco is fully planning to ignore.

San Mateo County is in even worse shape since it has absolutely no voice in what San Francisco does with the Airport. Yet San Mateo must host the whole noisy, smoggy, traffic-ridden mess.

What Can You Do?

You can use the coupons in this ad to let public officials know that you don't want the Airport to expand at your expense. You can let the airlines know you realize they may also take a beating from the expansion. You can attend a public hearing by the S.F. Planning Commission on Thursday, September 27th at 2:30 p.m. and express your opposition to this senseless plan. And you can support us in our efforts to stop the project.

A campaign like this costs fortunes and we are fighting some of the greatest wealth in the Bay Area. We need your support. Coupons and letters are still a powerful way to get elected officials to do what the public wants and your contribution can help us coordinate the effort to stop the Airport expansion.

San Francisco Ecology Center
Directors: Gil Bailie, Charles Starbuck III



San Francisco Ecology Center
13 Columbus Avenue
San Francisco, CA 94111

Yes! I support your efforts to stop this ridiculous boondoggle. I know how expensive a campaign of this sort can be.

☐ I am enclosing a contribution to support the campaign
\$5 _____ \$10 _____ \$25 _____ \$50 _____
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☐ I have sent the other coupons.
☐ Please send me more information.
☐ I am enclosing my comments.

Name _____
Address _____
City _____ State _____ Zip _____

Clerk of the Board of Supervisors
City Hall
San Francisco, CA 94102

Dear Sir:

Please inform all eleven Supervisors that I am opposed to the Airport expansion plan. There are much more responsible alternatives including sharing the air traffic growth with Oakland. Absolutely no work should begin until a far more thoughtful study of the impact of the plan has been made by a consultant more disinterested than Bechtel.

Name _____
Address _____
City _____ State _____ Zip _____

Mr. R. Spencer Steele
Acting Environmental Officer
Department of City Planning
100 Larkin Street
San Francisco, Ca.

Dear Mr. Steele:

I am absolutely opposed to the Airport expansion plan. An expansion of this size will make it impossible in future years to apply the planning principles that are demanded by the 1970's. I urge you to base your review of the project on the real human needs of the coming decades and not on the short-sighted self-interest of a few or the blind principle of growth at any price.

Name _____
Address _____
City _____ State _____ Zip _____

Mr. Edward Carlson, President
United Air Lines
Executive Offices
P.O. Box 66100
Chicago, Illinois 60666

Dear Sir:

I am asking United, as San Francisco's major carrier, to be the first airline to publicly oppose the San Francisco Airport expansion. The people of the Bay Area won't benefit from this expensive boondoggle. The skies of San Francisco would be a lot more friendly if United joined in opposing the Airport expansion.

I'll always fly United when it's going my way. In fact, I'll support whatever airline is the first to speak up.

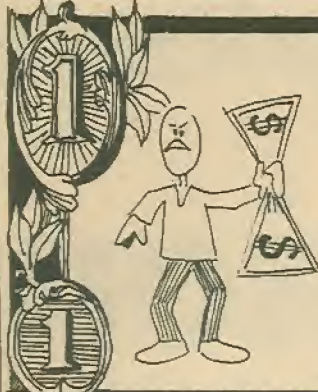
Name _____
Address _____
City _____ State _____ Zip _____

Mr. Joseph Bort, Chairman
& Mr. Paul Watt, Executive Director
Metropolitan Transportation Commission
Hotel Claremont
Berkeley, California 94705

Dear Sirs:

With the passage of Assembly Bill 69, your agency was given broad statutory authority over modes of transportation in the Bay Area. I strongly urge you to take immediate steps to scale down the overgrowth at San Francisco's Airport, to recognize the commitment to the automobile inherent in the financing of the expansion, and to bring the weight of your agency to bear on this senseless non-planning.

Name _____
Address _____
City _____ State _____ Zip _____



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Because he's an environmentalist. In 1971 he fought the U.S. Steel Building project. Today he supports down-zoning residential areas where San Franciscans want to preserve the character of their neighborhoods.

Because he supports efforts to increase child care facilities in the City. He and Jack Morrison were the first two candidates to endorse the CAPA initiative. He has been a strong child care advocate on the campaign trail.

Because he is committed to reform in the criminal justice system. He is a member of Friends of San Francisco Deputies and Inmates and would vote for appropriations to improve the jails. He believes the City should support community-based, multi-modality drug treatment programs.

Because he favors district election of Supervisors. He has worked for the various initiatives since 1970. He served on the Citizens for Representative Government steering committee and circulated petitions to place the initiative on the ballot this year.

Why not work for him too?

1973

MASONEK

SUPERVISOR

YES! I'll help Jeff Masonek get elected to the Board of Supervisors.

Name _____

Address _____

City/Zip _____

Phone _____

☐ Please send me a bumper sticker.

☐ I'll post house signs.

☐ I can work _____ hours a week. Call me.

Mail to or phone: Masonek Campaign Committee
1800 Market Street
San Francisco, Ca. 94102 UN 3-1924

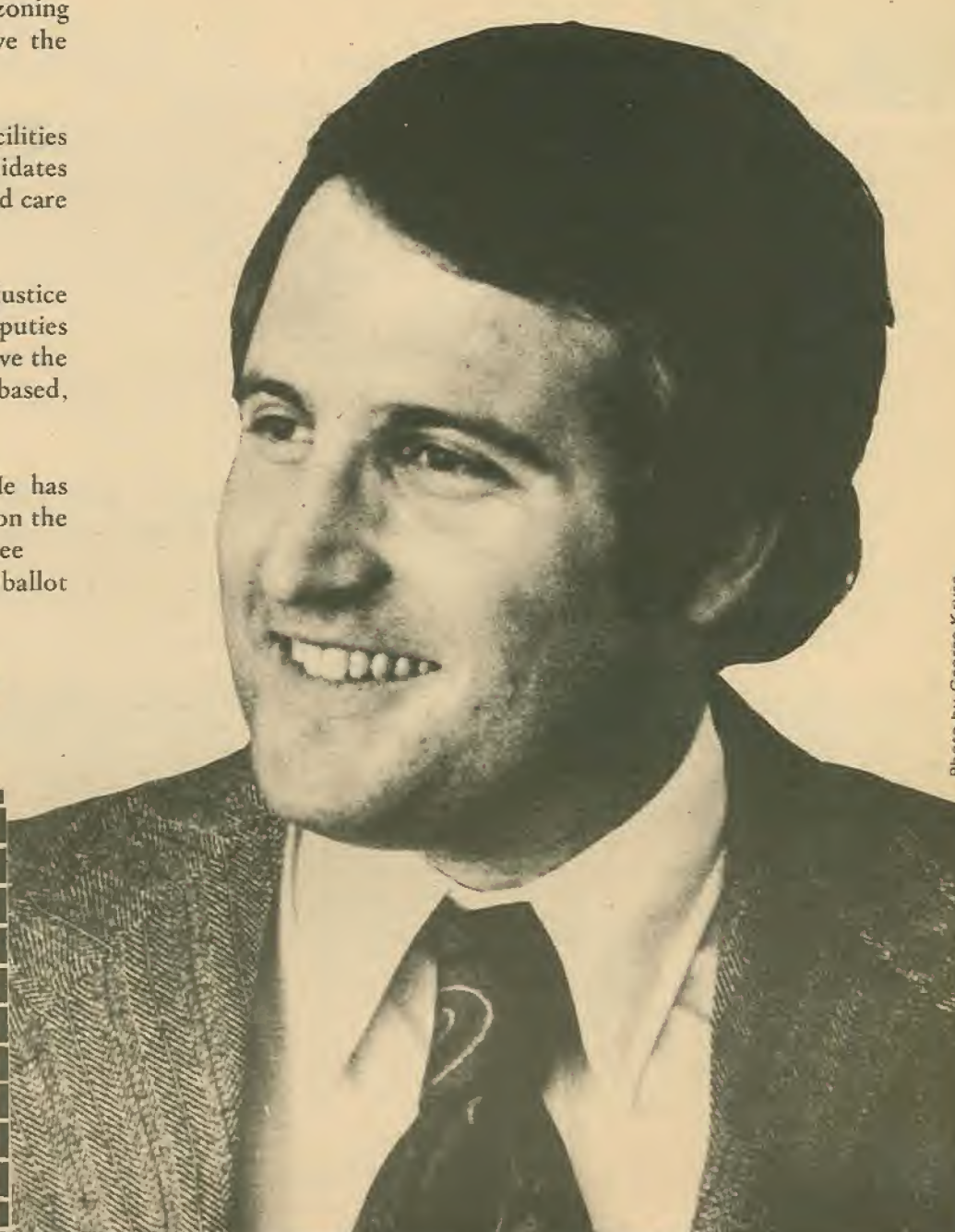


Photo by George Kruse

Oligopolies in the Fields

Special note: The California Food Action Campaign will bring its message of rising corporate power and economic concentration in the food business to San Francisco at 9 a.m. Monday (Sept. 24) in the Stanford Court Ballroom. It's billed as a "people's hearing," organized as part of a national campaign by the Agricultural Accountability Project in Washington and groups working with former Senator Fred Harris, with local help from SF Consumer Action and the Center for Rural Studies.

Why are we faced with food shortages when we have the world's most productive agricultural system? Why does food cost so much more? Why is it of such low quality? Why do we have the paradox of consumers who can't afford to eat and farmers who can't afford to grow?

Why is food so high in San Francisco when the city is within hours of the world's most productive farmlands? Why, in the middle of it all, does corporate agriculture enjoy record profits even in a time of economic controls?

The California Food Action people are providing what we consider some of the best and most definitive answers to these questions these days. In a nutshell, they trace most of the troubles and infirmities in the food business to corporate concentration.

There are 32,500 food manufacturing firms in the country according to the 1967 Census of Manufacturing, which would seem by the numbers to make this a highly competitive industry. It isn't and this is the crucial fact that the food action campaign is driving home and, hopefully, providing a focus for legislative action.

A mere 100 of these 32,500 firms have 71% of the food business, according to a 1966 study by the Federal Trade Commission. In fact, the study showed, the top 50 firms had 61% of the profits.

These are powerful firms, giant conglomerates and multi-national corporations. Like Tenneco, which not only makes farm machinery, chemicals, fuel and food containers, but also grows, packages, markets and retails food. Tenneco sums up its corporate activities aptly "Seedling to Supermarket." And Del Monte, another giant, says it can take care of all food needs "from womb to tomb."

This is where the food power is located—the power to set food prices, control production, determine quality, control supplies, influence government policy to its advantage, as with the Soviet grain deal.

Food power is located with the dwindling number of firms that control the flow of food from the farmer to the consumer. Who put about 1,000 family farms out of business every month through raw economic power, according to Food Action. Who lobby through the Soviet grain deal. Who make billions in excess profits that they can levy through their control of the food economy.

The FTC, for example, found in a 1972 study that consumers are being overcharged more than \$2 billion a year for food because of monopolies within just 13 food industry lines. "As concentration increases, says the FTC, "the opportunities for waste and the motivation for deception both increase." Advertising gimmicks replace competition and the added costs of concentration (staff, overhead, advertising, etc.) are passed on to the consumer. A showcase example: Del Monte, the world's largest fruit and vegetable processor, charges 3 or 4¢ more (per can) for the same peaches they pack cheaper under supermarket house labels. Where does the extra go? Into advertising, convincing you of Del Monte's superior quality.

Supermarkets these days claim they are hurting and they point to a modest 1% profit or less on an item. But they don't report that it's the steady turnover of that item that yields a cumulative percentage and a harvest of millions. A farmer makes a profit when he delivers a crop once or maybe twice a year, but the supermarket makes a profit every time it turns over its stock, which happens 15-20 times a year. That 1% profit is multiplied 15 times over.

That translates into whopping percentages of return on shareholders' investment (for example, in 1972 Safeway had 15% on shareholders' equity, Lucky 19.7% 19.7%, Giant Food 16.9%).

Those high percentages are a result of excessive concentration, or oligopoly, according to the FTC, which found that in a competitive industry the return on shareholder's equity ranges from 5% to 9%. Any profits above this it considers the result of excessive concentration.

What can be done? Food Action suggests: Pass the Family Farm Act in Congress, keep corporations of more than \$3 million out of farming. Get the FTC to continue its study of concentration in the food industry. Limit contract farming, which buys the farmer's crop before he grows it, pays him a pittance for anything not up to standard and locks the farmer in like a sharecropper.

Close tax loopholes that make it profitable to move processing out of the U.S. Make canners put their name on all cans they process, including supermarket labels. Make the corporations more responsive to company towns. (In 1971, Del Monte got exempted from water pollution legislation in Stockton by threatening to move its plant out of town.)

Most important, enforce the antitrust laws and break up the large food corporations and bring the free enterprise system back to the farms.

Arts to the People!

You probably won't be going to see the SF Opera this year, unless you can afford \$16. Yet the Opera received \$300,000 Hotel Tax Fund money from the city, allegedly to support cultural events for the people. On the other end of the spectrum, \$10,000 of the Tax Fund money went to the New Shakespeare Theatre—but it was too little too late, and the troupe will be hitting the college circuit this year; they can't afford to perform in SF.

What it all adds up to is that SF's city government, despite all its bluster and the pomp of Alioto's proposed Performing Arts monolith, holds to what is essentially a hands off policy on the question of making quality culture available to the public. Symbol of the problem is the Supervisors' Cultural Affairs Committee—the three members, Molinari, Chinn and Feinstein, all admit they have "little or no interest" in cultural events.

The major source of public money for cultural affairs is the Hotel Tax Fund, this year \$2.6 million. That's hardly a staggering amount to start with—and a big chunk of it, over \$1 million, goes directly to promotion and advertising for the city. There's a bare \$1.4 million allocated to "cultural," and that includes ab-

surdities like the BART opening (\$25,000) and the Japanese-American Conference of Mayors (\$10,000).

With the ticket prices climbing each year (ACT seats that were \$4.50 in 1970, for example, are \$5.90 now), and with performing arts groups undeniably faced with an economic crunch, the people who are squeezed out of culture are the poor, the students, the elderly, leaving the field increasingly to the rich. And that means leaving out a lot of people: In the 1970 census SF showed 37,944 families on Social Security (mean annual income \$1,679) and 15,000 families on welfare (mean annual income \$1,501).

Here's where the city should come in, in two steps. First, the public subsidy for the arts should be boosted dramatically, drawing more funds from the Hotel Tax, or using a corporation tax for the arts (many corporations, ironically, choose SF for its cultural benefits) or taxing sporting events or rock concerts. Second, the city must insure that any group receiving public money makes provision for a certain amount of low price seating. And Sup. John Molinari's polite request that groups getting hotel tax money "please" set a few seats aside for students and old folks isn't the answer.

The answer would be something more on the lines of a requirement that, say, of every public dollar that goes to a group, a certain percent would subsidize low-price tickets. At the same time, the Supervisors should be pumping more money into the arts, perhaps with a special city fund just to subsidize tickets for low income people, and they should be taking the allocation of arts money out of the hands of City Admin. Officer Tom Mellon, who gives \$25,000 for an ill-fated BART party and nothing for Mission Mediarts or the Mime Troupe.

Fortunately, you've got an ideal chance to pressure the Supervisors to start making some of these changes: the Cultural Activities Committee will be studying the question again, Oct. 2, 2 p.m., rm. 228 of City Hall. If you want to see the Opera or the Symphony or ACT or almost any other performing arts in SF again, you should make your demands known. ■

By Jeanette Foster

Below is the Guardian's choice of some crucial issues and votes during the past four years. Take them to the candidates' nights and pin down the promises versus the performance of the incumbent supervisors. Or call or write them or their aides at their City Hall offices (558-3184, City Hall) or at their campaign headquarters (Barbagelata, 664-1025, Taraval St.; Chinn, 752-2300, 5017 Geary Blvd.; Feinstein, 668-1772, 5041 Geary Blvd.; Tamaras, 681-1800, 825 Taraval St.; von Beroldingen, 931-6601, 2211 Lombard St.) See Guardian questionnaire (p. 9-10) for additional questions. Note: Sup. Chinn was appointed to the board in March, so his record is incomplete (x). Notes compiled with help from Charles Bolton and the SF Study Center.

Incumbents & Issues

	GUARDIAN FAVORS	FEINSTEIN	TAMARAS	CHINN	BARBAGELATA	VON BEROLDINGEN
Ecology						
Approve highrise hotel for Yerba Buena Center 7/19/71	No	Yes	Yes	X	Yes	Yes
For delaying 2nd Southern Crossing 6/29/70	Yes	Yes	No	X	No	No
Delete opposition to 2nd deck, GG Bridge 3/29/71	No	No	Yes	X	Yes	No
Override mayor and oppose UC Dental expansion 4/26/73	Yes	Yes	No	No	No	Yes
Downzoning in Haight-Ashbury 4/24/72	Yes	Yes	Yes	X	No	Yes
Support GG Natl Rec Area concept 5/1/72	Yes	Yes	No	X	No	No
Disapprove Ets-Hokin Playland development 7/24/72	Yes	No	No	X	No	No
Support Prop. 20, Coast Preservation 10/2/72	Yes	Yes	No	X	No	Yes
Finance Airport Expansion 5/7/73	No	Yes	Yes	Yes	Yes	Yes
Support exempting property east of Coast Hwy. from Coast Protection Act 5/29/73	No	No	Yes	Yes	Yes	No
Downzone Upper Market (BART corridor) 6/25/73	Yes	Yes	No	No	No	No
For delaying expansion GG Ferries 6/29/73	Yes	No	No	No	No	Yes
Approve Environmental Impact Report, Yerba Buena Center 9/11/73	No	Yes	Yes	Yes	Yes	Yes
Good Government						
Require city employees live in city 7/19/71	Yes	Yes	Yes	X	No	Yes
Double the signatures needed for initiative (a reaction to the Duskin anti-highrise initiative) 9/13/71	No	Yes	Yes	X	Yes	Yes
Support district election supervisors 8/14/72	Yes	No	No	X	Yes	No
Dilute election spending law to allow union, corporate contributions 6/18/73	No	Yes	Yes	Yes	No	Yes
Dilute election spending law: delete need for bank trust officer overseeing accounts 6/18/73	No	Yes	Yes	Yes	No	Yes
People's Rights						
Endorse vote for 18-yr.-olds 3/23/70	Yes	Yes	Yes	X	No	No
Designate areas for street artists 12/4/72	Yes	No	No	X	X	Yes
Put anti sex discrim. clause in city contracts 4/17/72	Yes	Yes	Yes	X	No	Yes
Define "family" to exclude more than 5 unrelated people living together (thus: to evict Delancey Foundation from Pacific Hts.) 6/25/73	No	Yes	Yes	Yes	Yes	Yes
Endorse state legislation decriminalizing certain private sexual conduct betw. adults 6/12/71	Yes	Yes	No	X	No	No
Same as above, 7/2/73 version	Yes	Yes	Yes	Yes	Yes	Yes
Law and Order						
Funds for 2 new police helicopters 5/15/72	No	Yes	Yes	X	Yes	No
Override mayor, oppose fed. prison in Civic Center area 1/22/73	Yes	No	No	X	No	No
Endorse state law reinstating mandatory death penalty for certain crimes 5/29/73	No	Yes	Yes	Yes	Yes	Yes
(Informally in committee) reaffirm death penalty vote 9/7/73	No	Yes	Yes	X	X	X
The Small Taxpayer						
Permit use of plastic pipe in bldg. construction (non-professionals can use it) 12/13/71	Yes	Yes	Yes	X	Yes	No
Approve sewer charge (tax-deductible to business only) 8/23/71	No	Yes	Yes	X	No	Yes
Increase taxi fares 2/20/73	No	No	Yes	X	Yes	Yes
Cut \$1 mill. in revenue sharing for Performing Arts Center 4/18/73 (in committee)	Yes	X	No	X	X	X
Hold pay increases for misc. employees to 5% 3/26/73	Yes	No	Yes	No	Yes	Yes
Eliminate some fringe benefits fm. Muni drivers pay package 8/21/73	Yes	No	No	No	Yes	No
Funds for Muni drivers pay package 8/21/73	No	Yes	No	Yes	No	Yes
Funds for Muni drivers pay package 8/24/73	No	Yes	Yes	Yes	No	Yes



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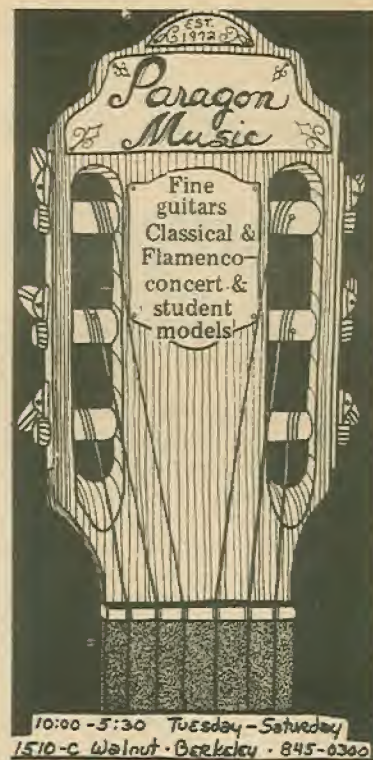
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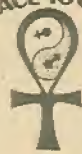
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Autumn: 401 Great Things to do!

By Jeanette Foster

Fall brings the beginning of the entertainment season: and if you notice your money leaving your hands as fast as the leaves are leaving the trees, it's because every year the performing arts get more and more expensive. Tickets this year are so high that even the Board of Supervisors is alarmed. Sup. Molinari has "recommended" in a proposal that performing arts getting city money (just about everyone from the Opera to Stan Peterson's Dance Company) set aside tickets at a reduced rate for students and senior citizens. And for the poor folks, Molinari is "asking" all the people who take city money to "please" sell the unused tickets at a lower rate. However, this is just a recommendation, and you can bet the performing art groups will take it as that, with no enforcement power.

So as usual, it's up to you: go to the Committee Meeting, Oct. 2, 2 p.m., Legislative Chamber, room 228, City Hall and let the Sups. know that performing arts is paid by the people and you want your money's worth.

Until the Sups. move on that, we've come up with some good ways to avoid paying high prices for culture. For example, why pay \$16 to see "Elektra" at the SF Opera when you can see it at UC Berk. for \$1 (50¢ if you're a student)? Avoid paying \$4.50 to see Alvin Ailey Dance Company at Stanford or UC Berk. by going to watch them at Foothill College for free. The Cleveland Quartet will perform the exact same program at UC Berk. as at Stanford, but for \$1.50 less.

Never pay \$3.50 for a movie again, we'll tell you how to see the same movie for \$1. Go to the Symphony on \$1 (Paramount Theatre of the Arts, standing room tickets), hear the Opera for free (KKHI live broadcasts), or watch a television show being made, free.

Our guide to fall entertainment not only gives you the low down on what's happening, but tells you how to get student rush tickets, when to get in line for standing room, who to contact to usher and see the performance free, how to get 25% off on your tickets and where all the free performances are. You'd be surprised how much culture your food stamp budget can actually afford.

Big Time Culture (And Beating the Prices)

OPERA: The SF Opera, in its 51st year, has ticket prices higher than ever, with individual performances (very few left) going for \$16. At this writing the only tickets left are for: "Tannhauser," Oct. 9 and 17; "Elektra," Oct. 20, 23 and 26; "Peter Grimes," Oct. 27, 30 and Nov. 4; and "Don Carlo," Nov. 8, 11 and 14.

If you can't even afford the bus fare to the Opera House, try it in your living room: KKHI (1550 AM or 95.7 FM) will broadcast all eleven operas, live from the Opera House on Fridays at 7:55 pm: "Rigoletto," Sept. 28; "Cosi Fan Tutte," Oct. 5; "Tannhauser," Oct. 12; "Boris Godunov," Oct. 19; "Elektra," Oct. 26; "La Traviata," Nov. 2; "Peter Grimes," Nov. 9; "La Boheme," Nov. 16; and "Don Carlo," Nov. 23.

There are not student discounts or rush tickets to the opera, and group rate tickets went last spring. The only other ways to get in without paying the \$16 are by ushering (Bay Area college students should inquire at their schools) or standing room tickets. Standing room is available only when the performance is sold out; the tickets (\$3, two maximum per person) go on sale 2 hours before a performance. To be sure of getting a ticket, people start lining up about 3 pm (performances are 8 pm), with the line starting on the left side of the box office. Once inside, you can stand behind any of the three levels and you'll be able to see quite well.

Finally, to prepare for the opera, the Junior League of SF presents a series of opera previews, free: Stephanie von Buchau, Music and Dance Editor of SF Magazine, speaks on "Tannhauser," Sept. 28, 11 am, Miyako Hotel, Japanese Cultural Center; Dr. Alfred Frankenstein, Arts Critic for the SF Chronicle, lectures on "Boris Godunov," Oct. 9, 11 am, Palace of Fine Arts; Michael Barkely, founder of Opera Education West, discusses "Elektra," Oct. 19, 11 am, Masonic Aud.; and Dr. Jan Popper, professor of Music and Director of Opera at UCLA, talks on "Peter Grimes," Oct. 26, 11 am, Curran Theatre.

SF SYMPHONY: The SF Symphony under Seiji Ozawa begins its season Nov. 28 with a complete performance of "A Midsummer Night's Dream," narrated by Geraldine Chaplin. The performance continues Nov. 29-Dec. 1, 8:30 pm. Other fall programs include: Christoph Eschenbach, pianist, performing Ives' Symphony No. 3, Beethoven's Piano Concerto No. 2, and Rachmaninoff's Symphony No. 3, Dec. 5-7, and a special solo performance Dec. 2, 3 pm; Marry Morrison, soprano, Claudine Carlson, mezzo-soprano, Seth McCoy, tenor and Lawrence Cooper, baritone perform



Seiji Ozawa conducts SF Symphony Orchestra

Bach's Pastoral Symphony from "The Christmas Oratorio," Dec. 12-14.

Tickets for individual performances go on sale the end of Oct., starting at \$3.50 for balcony and up to \$10 for a box seat. Student tickets are available through schools, and you arrange group rates by contacting the group sales office at the Opera House. Standing room tickets (\$3.50) are sold if the performance is sold out, same procedure as the Opera. KKHI will broadcast various Symphony programs, watch the newspaper for announcements.

Unfortunately ushering tickets are already filled for this season, however, the symphony offers 6 dress rehearsal performances, Weds. at 10 am, \$18 for the series. Tickets by mail through the Symphony Box Office.

OAKLAND SYMPHONY: Performing this year at the flashy new Paramount Theatre of the Arts in Oakl., the Symphony offers 4 programs this fall: "A Salute to the Paramount," featuring "Suite for Three Penny Opera," Oct. 2, 3, 6; Ruggiero Ricci, violinist performing three Ives pieces, in celebration of Ives' 100th birthday, including "The Fourth of July," Oct. 30-Nov. 1; Andre Watts, pianist, performing Thompson's "The Plow that Broke the Plains," Sibelius' Symphony No. 5 and Brahms' Concerto No. 1, Nov. 10, 13, 14; and Corinne Curry, mezzo-soprano, sings De Falla's "Seven Popular Spanish Songs," arias from "Carmen," Mendelssohn's Symphony No. 4, and Ives' "The Camp Meeting," Dec. 1, 4, 5.

Tickets begin at a reasonable \$2.50 and go up to \$6.50, matinees are \$1 less. Half price student rush is available ½ hr. before the concert if the performance hasn't sold out. If the performance has sold out, standing room (on the main floor) tickets are \$3 on opening nights, \$1 other nights. Group rates available (20 people constitute a group) at a 25% reduction in ticket price. There are a few ushering tickets left, write Gertrude Roche, 4096 Laguna Ave., Oakl., 94605.

All Tues. performances are sold out, tickets still available for Wed., Thurs. and Sat. performances at 2025 Broadway, Oakl., 465-6400.

BILL GRAHAM PRESENTS: ROCK CON-

CERTS: Bill Graham, the rock entrepreneur, provides no alternative to his ticket prices (Winterland, \$4 adv./\$4.50 door, Berkeley Community Theatre, and Oakland Coliseum, \$3.50-6.50). The concerts scheduled for fall: John Mayall, Sept. 21-22, Winterland; Allman Bros. and Marshal Tucker, Sept. 25, Oakl.; Bette Midler, Sept. 27-30, Berk.; Faces with Rod Stewart, Cow Palace, Oct. 9, \$5.50 adv./\$6.50 door; Steve Miller, Oct. 12-13, Winterland; J. Geils and Slade, Oct. 19-20, Winterland; Mahavishnu Orchestra, Nov. 16, 7 and 10 pm, Berk.; Beach Boys, Nov. 17-18, Winterland; Humble Pie, Nov. 21-22, Winterland; Sha Na Na, Nov. 23-24, Winterland; and Tower of Power, Dec. 20-22, Winterland.

Radio station KSAN has a semi-alternative to rock concerts, they broadcast live concerts every Sun., 11 pm, 95 FM from the Record Plant, Sausalito and give away a few tickets to the concerts every week. Scheduled concerts: Buddy Miles, Sept. 23; Papa John Creach, Sept. 30, Hoodoo Rhythm Devils, Oct. 7 and Slewfoot with David Rea, Oct. 14.

And for people too poor to go to rock concerts at clubs, KSAN will be broadcasting Jesse Colin Young on Sept. 23 while he is recording his new live album, at the Boarding House.

COW PALACE: Events at the Cow Palace range from US Heavyweight Championship Wrestling match, Sept. 22, \$3-\$5.50 to Dorothy Emerson's Antique Show and Sale, Sept. 26-30, \$2. Pacific Stereo Sound Experience, Oct. 5-7, free, features stereo exhibits, con-

certs and films, Ski and Winter Sports Show, Oct. 19-21, not so free (\$3.50) is a series of promo booths for skiing equipment, resorts, land, clothes, etc. The final event of the fall is the Grant National Livestock Exposition, Horse Show and Rodeo, Oct. 25-Nov. 4.

OAKLAND COLISEUM: The schedule of events for the Coliseum isn't quite completely scheduled so far; the Calif. State Police Assoc. Rodeo, Sept. 21-23, features bareback and saddle bronco riding, brahma bull riding, calf roping, barrel racing, steer wrestling, team roping, cowboys, comedy clowns and bucking horses. Tickets are \$3-5.50 (children under 16, half price Fri. night and Sat. afternoon), groups (25 or more) special rates, 568-2121, ext. 224.

Also at the Coliseum is the Ice Capades, Nov. 20-25, tickets ranging \$3-5.50, half off for kids, group rates (see above).

ACT: American Conservatory Theatre's eighth season opens with William Shakespeare's "The Taming of the Shrew," Oct. 20; also this fall: Lanford Wilson's "Hot Baltimore," opening Oct. 23; George S. Kaufman and Moss Hart's "You Can't Take it With You," opening Nov. 6; Moliere's "The Miser," opening Dec. 4; and Federico Garcia Lorca's "The House of Bernarda Alba," opening Dec. 18.

Individual tickets run \$4 to \$8.50, student rush, sold half hour before performance, \$3, group tickets are available (25 in group) save about 15%, matinees run \$4-6, and ushering tickets are available, contact Mr. Mulran.

FILM - BARGAIN MOVIE MATINEES: Why spend \$3 on a movie at night, when you can see it in the afternoon for \$1? A word of warning: bargain matinees are extremely popular and people line up halfway down the block before the doors open, so go early. Daily unless noted otherwise.

SF

Baronet, 955 Market, 362-4822, \$1 till 2 pm, then \$2.50.

Embassy, Market/7th, 431-5221, 75¢ till 1 pm, except Sun.

Market St. Cinema, Market/Jones, 861-5678, \$1 before 2 pm, \$2, 2-5 pm.

Regal, Market between 6th and 7th, 431-0508, 75¢ till 1 pm, \$1 after 4 pm.

Strand, 1127 Market, 861-8234, \$1 till 4 pm, \$1.25 after.

Cannery Cinema, Leavenworth/Beach, 441-6800, \$1.75 all day.

Empire Cinema, West Portal/Vincente, 661-5110, \$1.50 till 2 pm, Sat.-Sun.

Ghirardelli Cinema, Beach/Polk, 441-7088, \$1 till 2 pm.

New Mission, Mission/22nd, 647-1261, \$1.50 till 2 pm, Sat.-Sun.

Regency II, Sutter nr. Van Ness, 776-5505, \$1.50 till 5 pm, Wed. and Sat.

Surf, Irving/46th, 664-6300, \$1.50 till 3 pm, Wed. and Sat. also pass, four films for \$6, good Sun.-Thurs.

Times, 1249 Stockton, 362-3770, 99¢ all day.

Crest, Market/6th, 673-7373, \$1 before 1 pm, except Sun.

New Royal, Polk/California, 474-2131, \$1.50 till 2 pm; \$2 till 5 pm.

Cinema I and II, Hillsdale, 349-4511, \$1 before 2 pm.

EAST BAY

Cinema I and II, Hayward, 783-2601, \$1 till 2 pm.

Lux, 13th/Broadway, Oakl., 893-3786, \$1 till 2 pm.

Roxie, 17th/Telegraph, Oakl., 893-3311, \$1 till 2 pm, \$2 till 5 pm, except Sun.

DK Theatre, 2411 Telegraph, Berk., 845-9449, \$1.50 all day.

Sun Valley Cinema, Lower Mall, Concord, 687-7660, \$1 till 2 pm, \$2 till 5 pm.

Cheap and Special on the Campuses

Bay Area colleges offer outstanding entertainment to the public (not just to students) at unbelievably low prices. You can see everything from professional productions (UC Berk.'s C.A.L. productions and Stanford's Public Events) to free films. Students usually get price discounts, and all tickets are quite a bit cheaper than performing arts elsewhere.

UC BERKELEY: C.A.L. (Committee for Arts and Lectures) presents performances in drama, dance, music, film and lectures to the public, this fall programs presented include: National Chinese Opera Theatre from Taiwan, Sept. 28-29, 8 pm, Zellerbach Aud., \$5.50-7.50 (\$4-6 students). "Everyman," the medieval morality play, Oct. 4, 8 pm, Zellerbach Playhouse, \$2/1 student. "Market Eve," a comedy in Swedish by Vilhelm Moberg, author of "The Emigrants," Oct. 8, 8 pm, \$3.50/\$1 students.

C.A.L. opens Wheeler Aud. (which burned down in 1969) with lectures/adventure films series: "On the Moon with Apollo, On the Shoulders of Giants," given by James Mitchell, Professor of Chemical Engineering, Oct. 11, 8 pm, \$1.50; "The Farallones, Man Versus Wildlife," given by John Smail, Pt. Reyes Bird Observa-

Continued on page 16

autumn!

Continued from previous page

tory Director, Oct. 15, 8 pm, \$2.50/1.50 students; "Acupuncture from Confucius to Mao Tse-Tung," a lecture with slides, by Dr. Ilza Veith of UCSF Med. Center, Oct. 17, 4 pm, free; "Angola—A Different Africa," a travelog, by James Metcalf, Nov. 4, 3 pm, \$2/1.50 students. Mechanical Music, Oct. 20, 8 pm and Oct. 21, 2 pm, \$2.50/1.50 students.

Other C.A.L. productions in Zellerbach Aud.: Alvin Ailey City Center Dance Theatre, Oct. 12-14, \$2.50-4.50/\$1.50-3.50 students (\$1 less for matinees); Fine Arts Quartet with Lorin Hollander, Oct. 19, 8 pm, \$2.50-4.50/1.50-3.50 students; Mikis Theodorakis, Greek poet, composer with his singers and orchestra, Oct. 20, 8 pm, \$3.50/2 students; Kathakali, the Sacred Dance Drama of Kerala, Oct. 22, 8 pm, \$2.50-4.50/\$1 less students.

November programs: Suzuki Talent Education Tour, young violinist from Japan, Nov. 2, 3 pm and 8 pm, \$1.50-3.50/1-2.50 students; Contemporary Music Orchestra of Paris, Nov. 8, 8 pm, \$2.50-4.50/\$1 less students; National Dance Ensemble of Pakistan, Nov. 13, 15, 8 pm, \$2.50-4.50/\$1 less students, State Dancers of Yugoslavia, Dec. 5-6, 8 pm, \$2.50-4.50/\$1 less students.

Chamber music concerts in Hertz Hall: Cleveland Quartet, Oct. 14, 8 pm, \$3/1.50 students; Elly Ameling, soprano, concert Oct. 21 and 26, 8 pm, \$4.50/2.50 students and lecture-recital, Oct. 24, 8 pm, \$2/1 students; Los Angeles Chamber Orchestra, Nov. 9, 8 pm, \$4.50/2.50 students; Rey de la Torre, classic guitarist, Nov. 16, 8 pm, \$4/2.50 students.

C.A.L. presents numerous other musical events including UC Music Dept. events, young pianist series, the most outstanding will be "Elektra," presented by the Drama Dept., Nov. 20-Dec. 1 and 5-8, \$1/50¢ students.

C.A.L. films this season will feature Charlie Chaplin: "The Kid," and "Idle Class," Oct. 3; "The Chaplin Revue," Oct. 10; "The Gold Rush," and "Payday," Oct. 17; "The Circus," Oct. 24; "City Lights," Oct. 31; "Modern Times," Nov. 7; "The Great Dictator," Nov. 14; "Monsieur Verdoux," Nov. 21; "Limelight," Nov. 28; "A King in New York," Dec. 5; tickets for the entire series \$15/10 students or single \$2/1.50 students.

All C.A.L. production tickets available in advance at 101 Zellerbach Hall, 642-2561 or at the door.

STANFORD UNIVERSITY: Public Events presents a series of programs of theatre, dance and music to "test your mind and heart to laugh, cry, cheer and even get mad." All student tickets are \$2.

Concerts in Dinkelspiel Aud. include: American Brass Quintet, Oct. 7, 2:30 pm, \$4; Cleveland Quartet,



An actor from Kerala Kalamandalam portraying a god.

Oct. 16, 8 pm, \$4.50; Narciso Yepes, guitarist, Nov. 2, 8 pm, \$4.25; Guarneri String Quartet, Nov. 11, 2:30 pm, \$4.50; Paco De Lucia, Nov. 16, 8 pm, \$4.25.

Dance and theatre productions in Memorial Aud.: Alvin Ailey American Dance Theatre, Oct. 17-20, \$2.75-5.25; "Cervantes," with Richard Kiley, Nov. 21, 8 pm, \$3.25-5.25; and Aman Folk Ensemble, Nov. 30, 8 pm, \$2.75-4.75.

Public Events offers discounts on series tickets, and group rates (15% discount for 20 or more), call 321-2300 ext. 2551 for information. Other departments (music and drama) offer programs free or almost free, call Tressider ticket office, 321-2300, ext. 4317 for information.

Stanford also is presenting a Charlie Chaplin film festival, every Fri. beginning Sept. 28 to Dec. 7, 7 and 9:15 pm, \$12.50 series/\$10 student, individual \$1.50/1.25 student.

The Associated Students of Stanford University present Joan Baez, Sept. 30, 3 pm, Frost Amphitheater in her last \$2.50 concert. Tickets: Tressider Box Office, Stanford; SF Downtown Center Box Office; Discount Records, Berk., San Mateo, Menlo Park; Peninsula Box

Office, Banana Records, Town and Country Music, Palo Alto; and at the door.

CALIF. STATE UNIV. SAN FRANCISCO: SF State (the name lives on) as well as good free films, has free lectures featuring: "The Kidnapping of Timothy Leary—an International Case," Joanna Leary, Leary's companion, Sept. 20; "The President as a Citizen—Application of Law at High Planes of Power," Roderick Bushnell, atty., Sept. 27; "The Struggle in Northern Ireland," Elish McDermott, law student at Queens Univ., Belfast and leader in Northern Ireland Civil Rights Movement, Oct. 4; "Cross-Country Skiing," Jim Wills, professional cross country skier demonstrates equipment, and slides, Oct. 25; "Beer Making—an Old Art Revived," Roger Hasper, expert home brewer, Nov. 8; "Women as Sex Subjects," Jeanne Pasle-Green, International Museum of Erotic Art.

Also this year the Associated Students present a series of concerts: Bola Sete, Oct. 3, 8 pm, McKenna Theatre, \$2.50/1.50 State students; Cal Tjader, Joel Durham Afro Latin Quartet and Spectrum, Oct. 24, 8 pm, Main Gym, \$3/2 State students; John Handy and Vince Guaraldi, Nov. 16, 8 pm, Main Gym, \$3/2 State students; and Luis Gasca and Friends, Dec. 18, 8 pm, Main Gym, \$3/2 State students.

UCSF: The Associated Students and C.A.L. present a wide variety of free lectures, films, drama and concerts. The fall schedule can be obtained from C.A.L., 500 Parnassus, SF, 94143.

COLLEGE OF MARIN: The most popular public lectures in the Bay Area (last year drawing over 28,734), the College of Marin, Kentfield, programs offer a wide variety of speakers, films and lectures.

One of last year's favorite films, "Anais Nin Observed," will return Sept. 28. Also returning is a series on parents and children, "SOS: Stress in our Society," featuring a lecture by Dr. John Holt, author of "Why Children Fail."

"Methods of Introspection," a series of lectures by Billie Hobart, Thurs., Oct. 4-Nov. 8.

Charter bus tours to local museums and galleries, including the Oakland and De Young museums, start Oct. 5.

"Images: Women See Themselves," co-sponsored with N.O.W., speakers include Barbara Loden, the first American woman to write, direct and star in a feature length film, "Wanda."

Frances "Sissy" Farenthold, chairperson of the National Women's Political Caucus, is a chief speaker on an all-day symposium on affirmative action legislation, Oct. 12-13.

Continued on page 21

OCT. 2ND 8 P.M.

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Seats on sale now at Sherman Clay Box Office, 397-0717;
S.F. Ticket Center, 956-6740; All Macys and all leading ticket outlets. Special Preview Night price: \$5, 4, 3, 2... Student Rush

CONCERTS

JOHN MAYALL, Siegal - Schwal Band and Marshall Tucker Band, Sept. 21-22, 8 pm. Winterland Arena, Post/Steiner, SF, 864-0815, \$4 adv./\$4.50.

"THE VERY VERY Vaudeville Show," Sept. 21-22, 8 pm, Sept. 22, 2 pm. SF Community Theatre, UC Extension, 55 Laguna, 647-0461, free.

VAN MORRISON, Sept. 21-22, 7:30 and 10:30 pm. Circle Star Theatre, 1717 Industrial Rd., San Carlos, 982-6550.

JOHN MAYALL, Sept. 21-22, 8 pm. Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

NATURAL ACT, Sword and Stone and Little Roger and the Goose Bumps, Sept. 21, noon-3 pm. Golden Gate Park, free.

BENEFIT CONCERT for Polish Arts and Culture Foundation, Joan Sutherland, Sept. 22, 8:30 pm. Flint Center Aud., De-Anza College Campus, 257-9555, \$6.50-\$9.50.

PELLEGRINO RAETZE, video/electronic music duets, Sept. 23, 30, 7:30 and 9:30 pm. Intersection, 756 Union, \$1 donation.

OAKLAND BALLET Company performing "Concerto," "X, Y, Z," "Abraham and Isaac" and "Raymonda, Act III," Sept. 23, 2 pm at Chabot College, Hayward; "Poire," "Love in Bath," "Rags," "Abraham and Isaac," and "Raymonda," Sept. 23, 8 pm at Oakl. Aud. Theatre; "X, Y, Z," "Poire," "Love in Bath," "Concerto Grosso" and "Fragment," Oct. 6, 8 pm at Oakl. Aud.

"RED SHOE BLUES," presented by Tumbleweed, dance and music show, Sept. 23, noon, SF Art Festival, outdoor performance, Civic Center, SF, free.

FLOWING STREAM, Chinese Music, Sept. 26, 8 pm. Exploratorium, 3601 Lyon, 563-7337, 25¢.

BIG BAND CAVALCADE featuring Freddy Martin, Bob Crosby, Margaret Whiting, Art Mooney and Buddy Morrow, Sept. 27, 8:30 pm Flint Center, Cupertino; Sept. 28, 8:30 pm Oakland Paramount; Sept. 29, 8:30 pm SF Masonic Aud. Tickets Symphony Box Office, 141 Kearny, 397-0717; Neil Thrums, 2201 Broadway, Oakl., 444-8575; Flint Center, 257-9555.

GEORGE SAKELLARIOU, Sept. 28, 8:30 pm. Firemen's Fund Forum, 3333 California, F. Tickets - SF Ticket Center, 224 O'Farrell; Macy's; or door; \$3.50/\$2 students.

"LOUNGE AROUND," evening of music featuring Ajari Warwick and the Mantric Sun Mountain Band. Sept. 29, 8 pm, 2695 Sacramento, SF, \$1.

SCHWARZ-ZAMBONA, violin and piano duo, Sept. 30, 4:30 pm. Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

JOHN HANDY JAZZ Quintet, Oct. 7, 4:30 pm. Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

BARBARA ANASTASIO, PIANO, Edmund Weingart, violin, Richard Anastasio, cello, Benefit Scholarship Concert, Sept. 30, 7:30 pm, Angelico Hall, Dominican College, San Rafael.

BAROQUE TO CONTEMPORARY, trios for flute, oboe and bassoon, Oct. 3, 8 pm, Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

DANIEL KOBIALKA, violin, Neal La Monaco, cello and Donald Pippin, piano, Sept. 23, 8:30 pm, Old Spaghetti Factory, 478 Green, \$2.50/\$2 students.

"A MUSICAL EVENING at Windsor Castle," works taken from concerts performed before Queen Victoria, Sept. 30, 8:30 pm, Old Spaghetti Factory, 478 Green, \$2.50/\$2 students.

JEANNE STARK, pianist, Oct. 5 and 7, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

JOEM PASS - HERB ELLIS, guitar duo, Sept. 23, 4:30 pm, Bach Dancing and Dynamite Society, El Granada, 726-4143, \$2.50.

MOTT THE HOOPLE, Joe Walsh Barnstorm, and Aerosmith, Sept. 28-29, 8 pm, Winterland, Post/Steiner, \$4 adv./\$4.50 door.

DAVID ABEL, violinist and Nathan Schwartz, pianist, Oct. 6, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

EVENTS

september 20 thru october 4

Compiled by Jeanette Foster



Charlie Chaplin fabulous film festivals, UC Berk. every Wed., starting Oct. 3 and Stanford every Fri., starting Sept. 28.

CLUBS

No admission charge, unless otherwise noted.

SAN FRANCISCO

BARON'S: Ann Haggin, Tues.-Sat.; Doris Gurley, Sun.-Mon. 201 Powell, 982-4334.

BOARDING HOUSE: Jesse Colin Young also Jerry Corbitt, Sept. 20-23, Herbie Hancock, Sept. 25-30; Taj Mahal and His Big New Band, Oct. 2-7; 960 Bush, 441-4333, adm. varies.

COCK'S INN: Is, Tues.-Sat.; Eternal Combustion, Sun.-Mon. 3111 Fillmore, 922-9974.

CLEMENT MIXER: Mother Bear, Sept. 19-20; Shadowfax, Sept. 21-22; Sugar Daddy, Sept. 23. Clement/8th Ave., 752-4089.

COFFEE GALLERY: Mike Conrad and Liza Kindred, Sept. 21-22; Tom Tuson, Sept. 26; Kell Robertson and Tom Hobson, Sept. 28-29. 1353 Grant, 362-9369.

DEMON RUM AND SPIRITS: San Francisco, Thurs.-Sat. 1035 Post, 885-9769.

DIZZY'S: Roy and the Adults, Fri.; Pinkerton and Card, Sat. 5512 Geary, 752-9954.

EARTHQUAKE MC-GOON'S: Turk Murphy, Tues.-Sat. 630 Clay, 986-1433.

FAMILY FARMACY: Tad Toomey, Sept. 20, 27, 6-9 p.m.; Michael Vranck, Sept. 20, 27, 9 p.m.-1 a.m.; Rolly Brown, Sept. 21, 28; Mark Duke, Sept. 22, 29; Steve Angelico, Sept. 23, 30; auditions, Mon. California/Divisadero, 567-5499.

FELLOWSHIP CHURCH: Ruth Schilling with Barbara Hadnot plus Live Theatre by Kitty Newman, Jeff Kaliss and Bernice Siegel, Sept. 21; Seven Muses, baroque and renaissance music plus Tele Thomas, poet, Sept. 28. 2041 Larkin, 776-4910, 75¢ donation.

GENEROSITY: Mitch Woods and His Red Hot Mama, Sept. 21; Peter Spelman and Spelbound, Sept. 22, 28; Alice Stuart and Snake, Sept. 23, 30. 1981 Union, 921-8300.

GREAT AMERICAN MUSIC HALL: Butch Whacks and the Glass Packs, Sept. 20; Buddy Rich Orchestra, Sept. 22; Thad Jones and Mel Lewis Orchestra, Sept. 28; Dizzy Gillespie Quintet, Oct. 2-7; 859 O'Farrell, 885-0750, admission varies.

HOLY CITY ZOO: Paul Barkett, Wed.; Chet, Keith and Stephanie, Thurs.; Brook, Fri.; The Liberty Hill

Aristocrats, Sat.; open mike, Sun.; Ronnie and Lulu, Tues. 408 Clement, 752-2846.

INTERSECTION: Natalie Mattson, folksinger and Claire Baker, poet, Sept. 20; Janice Goucher with Hummingbird Troupe, flute, congo, dancer, Sept. 27, 756 Union, 397-6061.

JOHN BARLEYCORN: Van Williamson, Wed.; Raphael, Thurs.; Tom Smith, Fri.; The Fabulous Donations, Sat.; open mike Sun.; Tim Dawes, Tues. 1415 Larkin, 771-1620.

JOLLY FRIARS: Dandelion Wine, Tues.-Sat.; 950 Clement, 752-0354.

KEYSTONE KORNER: McCoy Tyner, Sept. 20-30; Norman Corners featuring Carlos Garnett, Dee Dee Bridgewater and Kenneth Nash, Oct. 1-7; 750 Vallejo, 781-0697, \$3 weekdays, \$3.50 weekends.

MAINMAST LOUNGE: Dixie Six, Fri.-Sat.; Sun., 3-7 p.m. 616 20th St., 863-7023.

MINNIE'S CAN-DO: Dave Alexander, Thurs.-Sat., \$1; Sweet Chariot, Sun.-Tues., \$1. 1915 Fillmore, 563-5017.

MIYAKO HOTEL: Girvan and Burr, Sept. 20-Oct. 13. Japanese Cultural and Trade Center, Post/Laguna, 922-3200.

MOTHER LODGE: Gideon and Power, Sept. 20, 22, 27 and 29; Eggs Over Easy, Sept. 21, 28; Talph Santana, Sept. 23, 30; Ken Bloom Review, Sept. 24; Stephanie Fuller and Friends, Sept. 25; Shannon and Dean, Sept. 26. 2001 Union, 567-3121.

MOONEY'S IRISH PUB: Western Union, Sept. 20; Steamin' Freeman, Sept. 21-22, 28-29; 1525 Grant, 982-4330.

MUSTARD SEED: Wayne Smith, Thurs.; Community Singers, Sept. 28; Children-Larry and Sherry, Sept. 29; Stage Music, Mon. 3145 Fillmore, 931-1713.

NEW FOUNDATION: Jenny and the Thompson Brothers, Fri.-Sat.; 517 Clement.

OLD SPAGHETTI FACTORY: Los Flamencos de la Bodega, Fri.-Sat.; 478 Green, 421-0221.

ORION: Don and Pilar, Fri. 40 Cedar Alley, 474-9834.

PAUL'S SALOON: High Country, Wed.; The Hired Hands, Thurs., Sat.; Phantoms of the Opry, Fri.; Jam, all bluegrass musicians welcome, Sun. 3251 Scott, 922-2456.

PENTHOUSE: Dick Barlow, Sept. 20-29; George Cerruti, Oct. 2-Dec. 1; Hotel St. Francis, Powell/Geary, 397-7000.

PETA'S COFFEEHOUSE: Sandi Sylver, Thurs. 579 Columbus, 982-4999.

PIER 23: Pier 23 Jazz Cats, Fri.-Sun. Embarcadero, 362-5125, \$1.

PIERCE STREET ANNEX: Black Velvet Band, Sun.-Tues.; Craig Strode Three, Wed.-Sat. 3138 Fillmore, 567-1400.

POINT AFTER: Pegasus, Tues.-Sat. Third Floor, Ghirardelli Square, 776-5053.

RED CHIMNEY: Red Chimney Trio and Tony Lee Scott, Fri.-Sat., No. 3, Stonestown, 681-2531.

REUNION: Tony Lewis Trio, Wed.-Sun.; Martha Young Trio, Mon.-Tues. 1969 Union, 346-3248.

RIBELTAD VORDEN: Kell Robertson, Thurs.; Lila and Friends, Fri., Sat.; Gerry Gilmore Jazz Group, Sun.; various musical extravaganzas, Mon.; Stan Stuart, Tues.; Elaine and Friend, Wed. Adm. gen. free. Precita/Folsom Sts., 647-3399.

RUBY TABOO'S: Stan Stuart, Wed. and Sat. Grant/Columbus, 397-5947.

RUSTY SCUPPER: Peter Spelman and Spelbound, Sept. 21, 475 Francisco, 986-1160.

SAND DUNES: Katuca, Sept. 20; Bob Cheeney Inc., Sept. 21; The Vision, Sept. 22; Jam with Cliff Woods, Sept. 23, 2-6 p.m. 3599 Taraval, 564-5621, adm. varies.

SCENE: Tommy Smith Trio, Thurs.-Sun.; 2301 Fillmore, 567-0593.

SHADOW BOX: Vern Alley Trio, Wed.-Sat. 3525 California, 751-9091.

SUEHIRO RESTAURANT: Peko, Wed.-Sun. Japan Center, 1737 Post, 922-6400.

UNIVERSITY HIDE-A-WAY: Dino Population Three, Fri.-Sun. 2225 Fillmore, 567-9233.

WOODSTOCK: Abel, Tues.-Sat. 951 Clement, 752-7132.

EAST BAY

CHARLEY BROWN'S: Second Wine, Wed.-Sat. Powell, Emeryville, 658-6580.

GALLEON: Dixie Rockets, Fri.-Sat. Pacific Marina, Alameda, 523-1531, \$1.

IT CLUB: Bill Thacker, Fri.-Sat. 10102 San Pablo, El Cerrito, 525-9971.

FREIGHT AND SALVAGE: Larry Hanks, Sept. 20; Lawrence Hammond and the Whiplash Band, Sept. 21-22; John Shine, Sept. 26; Bill White and his harmonica, Sept. 27; Vern Ray, Sept. 28-29. 1827 San Pablo, Berk., 548-1761, adm. varies.

JOLLY ROGUE LOUNGE: Kay Holly, Tues.-Sat. Berkeley House Motor Hotel, 920 University, Berk., 849-1121.

KEYSTONE BERKELEY: Stuart Little Band, Sept. 20; Graham Central Station, Sept. 21-23; Sal Valentino and California, Sept. 26-27; Stoneground, Sept. 28-30, University/Shattuck, Berk., 841-9903, adm. varies.

LONG BRANCH: Rockets, Sept. 20; Grayson Street, Sept. 23-30; California, Sept. 25; Eyes and Sweet Chariot, Sept. 26. 2504 San Pablo, Berk., 848-9696, adm. varies.

LUCKY LION: Saba, Tues.-Sat. 4100 Redwood Rd., Oakl., 530-7260.

NEW ORLEANS HOUSE: Hoo Doo and Sonny Gilbert, Sept. 20, 27, \$2; Joker, Sept. 21-22, \$2; Chains, Sept. 26, \$1; 1505 San Pablo, Berk., 525-2221.

ODYSSEY: Folk and Country Music, nightly. 2033 San Pablo, Berk., 841-0902.

ROCKRIDGE TEA TAV-ern: Marc Cohen, Sun. 5239 College, Oakl., 652-1400.

SPIDER'S WEB: Stan the Man and Messiah, Sept. 20-22. 5319 Grove, Oakl., 653-7160.

TUCKET INN: Tasmanian Slime Devils, Sept. 20, 27; Knee Deep, Sept. 21-22; Yahunda, Sept. 23, 30; Denny and the Dynamic Dipsticks, Sept. 24; Appaloosa, Sept. 25, 28. 18564 Mission Blvd., Hayward, 276-9778, adm. varies.

TERRACE LOUNGE: Mark Teel Quartet, Fri.-Sat. Claremont Hotel, Claremont/Ashby, Berk.

WINERY: Houck and Scott, Thurs.; Alive and Well, Fri.; John and Dorsey, Sat.; Springhill, Sun.; Skip Garcia, Mon.; Dis-Band, Tues.; Morning Rain, Wed. 928 Shorepoint Ct., Alameda, 521-9221.

MARIN

BOAT HOUSE: Butch Whacks and the Glass Packs, Tues.-Wed., \$2; Jazz concerts, Sun., 3:30 p.m. 300 Turney, Sausalito.

INN OF THE BEGINNING: Sunship, benefit for Jakes Speaks, Sept. 20, \$1.50; Mendocino All Stars and the Mad Brothers, Sept. 21-22, \$2; Mance Lipscomb, Sept. 23, \$2; Alice Stuart and Snake with Rock-A-Billy Rhythm Boys, Sept. 26, \$1; Graham Central Station, Sept. 27, \$2; Jerry Miller and the Home-wreckers, Sept. 28-29, \$2; free folk music, Sept. 30. 8684 Old Redwood Hwy., 795-9955.

LATITUDE 38: Doug Kennedy, Thurs.-Sun. 621 Bridgeway, Sausalito, 332-2205.

SLEEPING LADY: Al Fletcher, Steve Roads Combo, 20; Space City, 21; Deluxe, 22; John Allair, 23; Bill Middlejohn, 24; Rich Harris' Freedom Highway, 25; Hot Hoot, 26; Stuart Little Group, 27; Rockabilly Rhythm Boys, 28; Prairie Madness, 29; Fairfax Street Choir, 30; Big Veggie Burger, 1. Adm. free. 58 Bolinas, Fairfax, 456-2044.

SWEET WATER: Alice Stuart and Snake, Sept. 21-22. 153 Throckmorton, Mill Valley, 388-2820.

UNCLE SAM'S: Chaos, Sept. 20; Synergy, Sept. 21-22; Billy Johnson's Rhythm Machine, Sept. 25; Elvis Duck, Sept. 26; Bittersweet, Sept. 27; Tubes, Sept. 28-29. 8196 Bodega, Sebastopol, 823-9842, adm. varies.

PENINSULA

BALKAN VILLAGE: Louis Gundunas, Wed.-Sun. 4898 El Camino Real, Palo Alto, 968-7251.

BANDSTAND: Universe, Fri.-Sat. 3033 El Camino Real, Redwood City, 364-3990, \$1.

BEACH HOUSE: Grand Slam, Wed.-Sat. 1875 S. Norfolk, San Mateo, 341-2661.

CHARLEY BROWN'S: Tashomie, Wed.-Sat. 1550 Old Bayshore, Burlingame, 697-6907.

CHARLEY BROWN'S: Hot Cider, Wed.-Sat. Municipal Marina, Redwood City, 364-2848.

DEEJAYS: Pop-a-Groove, Tues.-Sat. 210 El Camino Real, Belmont, 592-8117.

FRIARS: Lickin' Stick, Wed.-Sat. 4101 El Camino Real, Palo Alto, 493-8130.

KEN'S MELODY INN: Bill Watts, Wed.-Thurs.; Bill Watts and Larry Wickersham, Fri.-Sat.; Paul Quirino, Sun. Third St., Los Altos, 948-1720.

POOR YORRICK'S CLUB: Kathie Cutshall, Fri.-Sat. 866 E. Campbell, Campbell, 377-9919.

WHISKEY HILL: Uranus, Tues.-Sat. 1425 Burlingame, Burlingame, 343-7170.

Continued on page 20

Bay Guardian

September 20 TH

Best Bets

RADIO SPECIAL: The Monterey Jazz Festival broadcast live, Sept. 21, 8:30 pm; Sept. 22, 1:35-5 pm and 8 pm; Sept. 23, 1-4 pm, KEST, 1450 AM.

OUTDOOR GOURMET NIGHTOWLS, take note: Zee Bee Dee provides outdoor patio dining until 3 am. Vegetarian and carnivore nourishment, 50 Red Hill Ave., San Anselmo.

SHORT BUT FREE SYMPHONY SEASON: The Little Symphony of the SF Symphony will perform free community concerts at 8 pm every Fri., Sept. 21-Oct. 26: Everett Junior High School, 450 Church, Sept. 21; Third Baptist Church, 1399 McAllister, Sept. 28; Riordan High School, 175 Phelan Ave., Oct. 5; Notre Dame des Victoires, 659 Pine, Oct. 12; George Washington High School, 600 32nd Ave., Oct. 19; Lowell High School, 1101 Eucalyptus Dr., Oct. 26.

MANSION SALE: From the garages of mansions—sale of books, clothes, antiques, records exclusively from SF mansions. Candidates up for election will encourage you to buy. Funds raised go to campaigns endorsed by Alice B. Toklas Memorial Democratic Club, 284 Noe, 8 pm, Sept. 23.

Thursday 20

McCOY TYNER, spine tingling piano renderings from neo-bopster genius, Keystone Korner, 750 Vallejo, 781-0697, thru Sept. 30.

BILLY JEAN KING/BOBBY RIGGS tennis match, live coverage from Houston, KGO-TV, 5 pm.

SF WOMEN AGAINST RAPE; rape center, phone service for women rape victims, information regarding medical care and legal services, emergency childcare and transportation, accompaniment to police stations and hospitals, 647-RAPE, 6-10 pm. (So don't get raped after 10 pm.)

"SEXUALITY AND SOCIAL CLASS," a women's literature class, Library, SF Jewish Community Center, 3200 California, 848-8287, 7 pm.

CLAIRE BAKER reads her poetry, Natalie Mattson folksings, Intersection, 756 Union, 8:30 pm.

Friday 21

***LISA KINDRED AND MIKE CONRAD,** good SF homegrown folk/rock, Coffee Gallery, 1353 Grant, 362-9369, thru Sat.

***SPACE CITY** fresh from antedeluvian sabbatical and playing jazz/folk spacier than ever, Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

RALLY to demand cutting off of aid to Thieu's "police and prison apparatus," Federal Bldg., noon-2 pm.

RETROSPECTIVE EXHIBITION of paintings, drawings and mural by Maude who "paints energy and the mysteries of visual perception," California School of Professional Psychology, 480 Potrero Ave., Fri.-Sun., 11 am-5 pm, thru Oct. 20.

Saturday 22

VIETNAMESE DINNER and cultural presentation, part of "International Days of Concern for South Vietnamese Political Prisoners," Unitarian Fellowship Hall, Cedar/Bonita, Berk., 849-3020, 5:30-7:30 pm, \$3.50.

Saturday 22

BIKE SWAP, sale and exchange of "muscle-propelled vehicles of any description," including roller skates, strollers, tricycles, and two-wheelers, benefits Whistlestop Wheels, College of Marin, 10 am, \$1.50 individuals, \$3 families.

***ROCK MUSIC, MIME AND DANCE** concert, sponsored by Intersection, McLaren Park, off Bayshore nr. Candlestick Park, noon-5 pm.

Sunday 23

PLANT EXCHANGE, seed co-op, movies, exhibits, sponsored by Valley Ecology Center, The Barn, Pacific Ave., Livermore, 2-4 pm.

***LIBERATION SCHOOL OPEN HOUSE,** music by Eyes, women's rock group, films, slide show on Julia Maher's visit to China, lectures on Watergate and United Farm Workers boycott, 2323 Market, 3-9 pm.

JOE PASS AND HERB ELLIS, fancy pickings from two guitar masters, Bach Dancing and Dynamite Society, El Granada, 726-4143, 4:30 pm, \$2.50.

GRAYSON STREET, fine Berkeley rocksters, Long Branch, 2504 San Pablo, Berk., 848-9696.

Monday 24

REGISTER FOR TREE PLANTING weekend (Oct. 5-7) with Sierra Club Explorers and forest rangers in Humboldt Redwoods, send self-addressed envelope and \$20 (for charter bus and food) to 861 Santa Barbara Rd. Berk., 94707, deadline Sept. 28.

"WHO'S AFRAID OF VIRGINIA WOOLF," the Albee play done with an all black cast, The Montgomery Playhouse, 622 Broadway, 568-4032, 8 pm, \$4.50-\$6.50.

BLACK EXPO '73, week of lectures, soul and African cooking fashions, corn rowing, dancing and performance of "Black Girl," by West Coast Black Repertory Theatre, UC Medical Center, Milberry Union, 500 Parnassus, more info.: 666-2880.



One of a collection of Blair Partridge photos exhibited at Bay View Federal Savings, 2601 Mission St., SF thru Sept. 28.

SuperList

Very Vegetarian Part I
By Cecily Murphy

The biggest problem a vegetarian has is eating out. You've been invited to dinner by someone who thinks vegetarians are really weird. Where do you go? We've made a list of restaurants—some that serve both meat and meatless meals—and some, if your friend is feeling especially daring, that are strictly vegetarian.

KHYBER PASS, Telegraph/40th. Oak., 654-9629, 5 pm-10 pm, Mon.-Fri.; 5 pm-11 pm, Sat.-Sun. Afghanistyle dinners: Dal, eggplant and spinach with rhubarb sauce, \$3.95. Chicken Curry, \$4.50, Lambrack, \$6.50. Atmosphere makes up for steep prices (which will be going up again in a few weeks). Sit on the floor or in small private booths. Eating with your hands is encouraged.

WARZAWA, 1549 Shattuck, Berk., 841-5539, 5:30 pm-10 pm, closed Tues. Polish cuisine. Pirogi (cheese stuffed ravioli type puffs dipped in butter sauce), \$3.25. beet borscht, .85, Zrazy (thin slices of beef wrapped around vegetables, bacon and mushrooms), \$4.25.

HUNGARY MOUTH, No. 1-9 Clement, SF, 669-4670, 11 am-10 pm, weekdays, noon-10 pm, Sat., 1 pm-10 pm, Sun. Nice little place, large selection of vegetarian foods, classical music. Dinners: curry chappatic, \$2.25, bell pepper stuffed with rice and vegetables, \$2.50, highly spiced lamb with special rice and yogurt, \$3.00, beef stew with rice, \$2.50.

SHANDYGAFF, 1760 Polk, SF, 441-1760, 11 am-10 pm, Sun.-Thurs., Fri.-Sat., 11 am-11 pm. Totally vegetarian. Soup and bread, \$1.50, vegetable saute, \$2.90, frittata sandwich, \$1.50, avocado omelette, \$2.50.

BEGGARS BANQUET, Dwight Way/Sacramento, Berk., 845-2321, Wed.-Sun. Menu changes daily, bring your own wine. Vegetarian lasagna, \$3, spinach crepe, \$3, Coq au Vin, \$3.25. 6 pm-10 pm.

SWISS OLD ZURICH RESTAURANT, 605 Post, SF, 885-5540, 4:30 pm-10 pm, Tues.-Sun. Only one non-meat entre but it's terrific: cheese fondue with

salad (butter lettuce with a great dressing) \$6.50 for two, a little tiny place with a neat maitre d' who sometimes gives you flowers when you leave. I have also heard that they will give you the fondue recipe.

OLEGS, 1974 Shattuck, Berk., 548-6965, 5:30 pm-10:30 pm, Sun.-Thurs., 5:30 pm-midnight, Fri.-Sat. Enormous menu with both vegetarian and "regular" choices. You can eat outside. Ratatouille, \$2.25, Mushroom St. Thomas, \$2.95, meatless lasagna, \$2.85, eggplant parmigiana, \$3.55.

THE BLACK SEA RESTAURANT, 620 Broadway, SF, 362-1472, 5 pm-2 am daily. A fun place, very small with only a long counter and a few tables. Turkish food served along with some standard American dishes. Last time I stopped there was a satellite phone call from King Feisel's castle in Saudi Arabia which threw the entire place into a frenzy. Houmus (mashed garbanzo beans and tahini) served on pita bread, \$1.50 small (it's not small at all) \$2.25 large, falafal (fava beans and herbs), \$1.41.

THE PSALMS CAFE, 1398 Haight, SF, 363-6251, 10 am-8 pm, closed Mondays and closed for September. Formerly an old drug store—there are still some fine old furnishings and a very nice resident white cat. Vegetable saute, \$1.40, omelets, \$1.50, 25¢ for each additional ingredient, grilled egg, cheese and tomato sandwich, 95¢, extra large hamburgers, \$1.

THE ORDINARY, 3974 Manilla Ave., Oak., 655-3640, 6 pm-10 pm daily except Mon. Creole foods. Artichokes stuffed with five different cheeses, parsley, spices and herbs, \$2.75 a la carte, \$3.75 with dinner, red beans and rice \$1.95-\$2.75, Jambalaya, \$3-\$4.

MARIO'S MEXICAN RESTAURANT, 900 Bush, 775-9604, 11:30 am-11:30 pm Sun.-Thurs., 11:30 am-12:30 pm Fri.-Sat., closed Mondays. Very warm place, gigantic servings. Cheese enchilada dinner, \$2.50, Chili Rellenos, \$2.50.

Tue

2

*RICH HARRIS Southwest with n mind boggling, Sl

58 Bolinas, Fairfax
*STAR TREK Club, Star Trek re and cheese, 2121 8 pm.

**"WOMEN OF CAN WEST," w class, book discus guest speakers and Pacific Hts. Comm Center, 31 Gough and Market, 848-8

**"SUICIDE - ALTERNATIVE panel discussion Prevention's 10th Palace of Fine Ar 7:30 pm.

BARBARA SZ her poetry, Inter Union, 8:30 pm.

HERBIE HANCOCK keyboards apart, 960 Bush, 441-43

Wedn

2

ALICE STUAR back from Europe ever, with Rockab Inn of the Beginn Cotati, (707) 795-

*TOM CUSON, Coffee Gallery, 13 pm-1 am.

*EDGAR MITO "Planetary Problem From Space," lect naut, Merritt Coll Center, 12500 Ca 7:30 pm.

"SOCIETY FOR TION of Cruelty Animals," program music, Intersection: 8:30 pm, \$1.50.

ANCIENT AND CHINESE MUS Stream Ensemble, 3601 Lyon/Marin

SAL VALENTI his new band - th Stoneground, Key University/Shattu 841-9903.



Herbie Hancock, e nuts, is back with Tues. 25th.

an Calendar through October 4

day
5

back from
bag of musical
ing Lady Cafe,
456-2044.
deocassette
ayed, bring wine
aylor, 776-6703,
HE AMERI-
men's literature
ns, film reviews,
oets, spons. by
nity College
etw. Mission
87, 6:30 pm.
HE ONLY
2", film and
SF Suicide
anniversary,
Lyon/Marina,
RLIP reads
tion, 756

OCK rips the
arding House,
3, thru Sun.

esday
6

AND SNAKE,
nd better than
w Rhythm Boys,
Downtown
55, \$2.
oetry reading,
3 Grant, 8:30

ELL:
e and the View
e by the astro-
e Student
pus Dr., Oakl.,

PREVEN-
Human
of poetry and
756 Union,

MODERN
C by the Flowing
exploratorium,
8 pm, 25¢.
O returns with
best part of
one Berkeley,
Berk.,



throb to Bay Jazz
ew quintet. See

Thursday
27

*KELL ROBERTSON,
unique country western renderings
by SF cowboy poet, Ribeltad
Vorden, Precita/Folsom, 647-3399.
*DIANE DIPRIMA, poet, play-
wright, novelist and Jack Hirschman,
poet, read from their works, HLL
135, SF State Un., 1600 Holloway,
12:30-2pm.

GIDEON AND POWER,
dynamic gospel rock show, Mother
Lode, 2001 Union, 567-3121.

"THE ROCK AND ROLL
YEARS," history of rock and roll
years live, plus film and tape with
Brenda Lee, Chuck Berry, Fabian
and hosted by American Bandstand
original Dick Clark, KGO-TV,
channel 7, 8 pm.

*"THE PRESIDENT AS
CITIZEN— Application of Law
at High Planes of Power,"
Roderick Bushnell, lawyer, speaks
on implications of legal action
stemming from Watergate, Science
211, SF State U, 1600 Holloway,
1 pm.

POETRY READING by Janet
Goucher and music from Humming-
bird Troupe (flutist, conga player
and dancer), Intersection, 756 Union,
8:30 pm.

Friday
28

"RIGOLETTO," live broadcast
from S.F. Opera, KKHI, 7:55 pm.
"FLY-SKY," exhibit of painting,
sculpture, graphics and photography
on flying machines and aerial
images by six Bay Area artists,
Berkeley Art Center, 1275 Walnut,
Tues.-Sun., 11 am-5 pm, thru Oct. 7.

Saturday
29

SAN QUENTIN ART SHOW,
sale of original art, crafts by
prisoners, outside SQ gates, San
Rafael, 10 am-5 pm.

BALMY ALLEY ARTS
Festival, display and sale of arts,
music, silkscreening of shirts,
children's activities, Balmy Alley
off 24th St. betw. Harrison/Treat
Sts., noon-6 pm.

*BLUEGRASS MUSIC live,
Orphanage, 807 Montgomery, 1-4
pm, every Sat.

Sunday
30

VIDEO/ELECTRONIC MUSIC
duets, "convergent light and sound
environment," Intersection Coffee
House, 756 Union, 7:30 and 9:30
pm, \$1.

"ART BY WOMEN from the
Museum Collection," paintings,
sculptures, drawings and prints by
women artists including Kathe
Kollwitz and Helen Frankenthaler,
Gallery 2, University Art Museum,
Bancroft/College, Wed.-Sun.,
11 am-6 pm, until 9 Thurs., thru
Nov. 11.

Monday
1

"BREAST EXAM/ALterna-
tives to the Pill,"
workshop of SF Women's Health
Center, 3789 24th St., 681-4078,
7:30 pm, \$3.

AMERICAN INDIAN - Edward S.
Curtis' turn-of-century photos reprinted
by Jean-Antony DuLac. Ecology Cen-
ter, 13 Columbus. thru Oct. 31.

Tuesday
2

NORMAN CONNORS with Carlos
Garnett and vocalist DeeDee Bridgewa-
ter, Keystone Korner, 750 Vallejo, 781
0697, thru. Sun.

*HASKELL WEXLER speaks
about his films with excerpts,
Little Theater, SF State U, 12:15
pm.

"ASTROLOGY, A Leisure
Time Activity," lecture on basic
principles of astrology, Skyline
College, Main Theater, 3300
College Dr., San Bruno, 7:30 pm,
\$1.50 general, \$1 students.

DIZZY GILLESPIE, the Pan of
BeBoppers, Great American Music
Hall, 859 O'Farrell, 885-0750,
thru Sun.

Wednesday
3

BOLA SETE, legendary guitarist,
McKenna Theater, SF State, 1600
Holloway, \$2.50 general, \$1.50
students.

"WOMEN AS A POLITICAL
FORCE," with Sissy Farenholt
and Jill Ruckelshaus discussing
women in the predominantly male
political world, KQED, channel 9,
9:30 pm.

"RIP-OFFS AND REMEDIES,"
how to buy a car: dealing with
pitfalls, listener call in, KCSM-FM,
91.1, 7 pm.

*THE SF ARTISTS' KIBBUTZ
in the Far Out West," lecture on
latest discoveries in establishing
"cooperative, waste-free lifestyle"
for people who are single and wish
to remain so, Conference Room,
Library, 4400 Mission/Cotter,
7 pm.

*"A QUILTING BEE,"
slides, demonstration, antique
quilt exhibit, Ortega Library,
39th/Ortega, 7:30 pm.

Thursday
4

*"THE STRUGGLE IN
NORTHERN IRELAND,"
a Civil Rights Movement leader
from Queens University Belfast
speaks about efforts to unify
Ireland, Science 210, SF State U.,
1600 Holloway, 1 pm.

"DON POTTS: MY FIRST
CAR," exhibit of this Berkeley
artist's 12-foot fantasy car and
variations thereof, University Art
Museum, 2626 Bancroft, Berk.,
Wed.-Sun., 11 am-5 pm, thru Oct.
28.



Don Hallocks' 6 ft. diameter "Videola" one of the exhibits in the National
Center for Experiments in TV, SF Museum of Art, McAllister/Van Ness.

Freebies

SF OUTDOOR ART FESTI-
VAL, SF Civic Center, 10 am-8 pm,
Sept. 19-23.

SF MIME TROUPE'S "The
Mother," Precita Park, Folsom/
Precita, Sept. 23; Live Oak Park,
Berk., Sept. 29; Old Mill Park, Mill
Valley, Sept. 30. All perform.,
2 pm.

"THE VERY VERY VAUDE-
VILLE SHOW," magic, juggling,
mime, tap dancing, songs, SF Com-
munity Theater, UC Extension, 55
Laguna/Haight, 8 pm, Sept. 21-22;
2 pm, Sept. 23.

"ONE MAN'S CHINA," seven
1972 films by Felix Greene, Exhibit
Room, Main Library, SF Civic Cen-
ter, 7 pm, Sept. 21; 2 pm, Sept. 22.

VW OWNERS: learn basic repair
and maintenance, United Volks
Works, 624 Stanyan, 668-3313,
7:30 pm, Sept. 26.

"THE FRENCH CONNEC-
TION," and "PLAY IT
AGAIN, SAM," Merritt College
Student Center, 12500 Campus Dr.,
Oakl., 7 pm, Sept. 27.

"WOMAN AS WRITER," a
weekly series: poetry reading by
Alta, Susan Griffin and Pat Parker,
Sept. 20; "Understanding Virginia
Woolf," a lecture by J.J. Wilson, a
very exuberant speaker, Sept. 27;
"Literatura Chicana," with Dorinda
Moreno, poet, writer and teacher,
Oct. 4, Exhibit Room, Library, SF
Civic Center, 7:30 pm.

NATURAL ACT, Sword and
Stone and Little Roger and the
Goosebumps, Golden Gate Park
Band Concourse, noon-3 pm, Sept.
21.

"RED SHOES BLUES," dance
and music show, SF Civic Center,
noon, Sept. 23.

Weekend 20~23

JESSE COLIN YOUNG, prob-
ably the best Bay Area rock group,
also Jerry Corbitt, The Boarding
House, 960 Bush, 441-4333, Thurs.-
Sun.

*LILA AND FRIENDS, best
new jazz group around, Ribeltad
Vorden, Precita/Folsom, 647-3399,
\$1.

"NO EXIT," Sartre play perform-
ed by Millberry Repertory Theatre,
Millberry Union, UC Medical Cen-
ter, 500 Parnassus, 8 pm, Fri.-Sat.,
\$2.

NOE VALLEY MERCHANTS
Sidewalk Sale, clowns, music,
booths, puppet shows, 24th St.
betw. Church and Castro, Sat.

JOHN MAYALL, Britain's pioneer
blues man, also Siegal Schwal Band,
Winterland, Post/Steiner, 864-0815,
Fri.-Sat.

FILM SHOWING by Committee
of Concern for the Traditional Indi-
an: "Billy Jack," a moving anti-war
film about a half-breed Indian who
returns to Indian reservation after
serving as Green Beret in Vietnam,
UC Extension, Laguna/Market, Fri.,
7 and 9 pm, Olney Hall, College of
Marin, Kentfield, Sat., 7 and 9 pm,
\$1.50.

*SHADOWFAX, a fine, young,
big rock band, Clement Mixer, Cle-
ment/8th Ave., 752-4089, Fri.-Sat.

Weekend 27~30

*PAPA JOHN CREACH,
live broadcast of this great fiddler,
KSAN, 95 FM, 11 pm, Sun.

THE PITSCHEL PLAYERS, all
new very funny show by a super-tal-
ented group, Intersection, 756 Union,
every Fri.-Sat., 8:30 pm.

NATIONAL WOMEN'S POLIT-
ICAL CAUCUS of California
First Annual State-Regional Con-
vention, workshops on electing women
to office, caucus development, guide-
lines for candidate support, The
Claremont Hotel, Berk., Fri., 7-10
pm, Sat., 8 am-8 pm, Sun., 8 am-
3:30 pm. \$10. Info: P.O. Box 1028,
Main Post Office, Berk., 94701.

DAVE ALEXANDER, fine,
funky blues pianist/singer, Minnies
Can-Do, 1915 Fillmore, 563-5017,
Thurs.-Sun., \$1.

STEAMIN' FREEMAN, foot
stomping Cajun music with dyna-
mite fiddler, Mooneys Irish Pub,
1525 Grant, 982-4330, Fri.-Sat.

TUBES, great fun and music from
SF's favorite wierdies, Uncle Sam's,
8196 Bodega, Sebastopol, 707 823-
9842, Fri.-Sat.

"A SLEEP OF PRISONERS,"
by Christopher Fry, Old First Pres-
byterian Church, Van Ness at Sacra-
mento, 8:30 pm, \$2.50. Info: 776-
5552.

Continued from page 17

FILM

CAL STATE: "Life of O'Haru" and "Ugetsu," Sept. 21; "Vampyr," Sept. 24; "Medium Cool" and "Interviews with My Lai Veterans," Sept. 28; "High School," Oct. 1; "The Servant" and "Crazy Quilt," Oct. 5, 7 pm, Ed. 117, campus, 1600 Holloway, SF, free.

SF MUSEUM OF ART: "The Eighth Annual International Tournee of Animation," Sept. 21, 7 and 8:45 pm; "The Red Dance," Sept. 23, 2 pm; "The Chronicle of Anna Magdalena Bach," Sept. 25, 7 pm; Bay Area Filmmakers - Scott Bartlett's "Serpent," Gunvor Nelson's "Moon Pool," and Bruce Conner's "Five Times Marilyn," Sept. 28, 7 pm; "Tol' Able David," Sept. 30, 2 pm, Van Ness/McAllister, SF, 863-8800, \$1/75d senior citizens.

CANYON CINEMATEQUE: Women in Film - Nancy Kendall's "Almira," Mako Idemitsu's "Womanhouse," Ed Emshwiller's "Choice Chance Woman Dance," Sharon Hennessey's "Bird" and "What I Want," Sept. 20; "Nothing Happened This Morning," "Brummers," "Unsere Afrikareise," "The Shores of Phos," and "The Animals of Eden and After," Sept. 27, SF Art Institute, 800 Chestnut, SF, 332-1514.

INTERSECTION: Max Fleischer Memorial Party with a cartoon festival of his best, also live Nickettes show, 8 pm, and 25 short films, 6 and 9 pm, Sept. 23, \$1.25 donation; City Clowns, live show, 8 pm, "Behind the Screen," "Your Darn Tootin'," "Big Business" and "Faro Nell," Sept. 30, films 6, 8:45 and 10 pm, \$1 donation; Nickettes live show, 7:40 and 10:10 pm, "How to Marry a Millionaire," "There's Something About A Soldier" and "The Whispering Shadow," Oct. 7, films 6, 8:10 and 10:40 pm, \$1 donation, 756 Union, SF, 397-6061.

BENEFIT for Committee of Concern for the Traditional Indian: "Billy Jack," Sept. 21, 7 and 9 pm, Aud., Richardson Hall, UC Extension, Laguna/Market, SF; also Sept. 22, 7 and 9 pm, Olney Hall, College of Marin, Kentfield, \$1.50.

MIDNIGHT MOVIES: Erotic Flicks - "Supernude," "Self Service, I Love You," "A Phallacy," "La Tit Musicale," "The Natural Approach," "Om-e Om-i," "Three Old Nudies," "Breakfast" and "Take Off," Sept. 22; Timothy Leary in "Turn on Tune in, Drop Out," Sept. 29. Tickets on sale 11 pm, Presidio Theatre, 2340 Chestnut, SF, 921-2931.

FILM FAIR: "Make Way for Tomorrow" and "Those Were the Days," Sept. 21-23; "Orchestra Wives" and "Sun Valley Serenade," Sept. 28-30, "Star Trek," Oct. 5-7, 7:30 pm, 732 Chenery, SF, 586-7748, \$2.

GATEWAY CINEMA: "The Women" and "Wife vs. Secretary," Sept. 20-25; "Night Nurse" and "Playing Around," Sept. 22; "King Kong" and "Room Service," Sept. 26-Oct. 2; "China Clipper" and "Central Airport," Sept. 29;

"Mildred Pierce" and "Marked Woman," Oct. 3-9; "Fog Over Frisco" and "Sunny," Oct. 6 215 Jackson, 411-3353.

SURF: "San Francisco" and "China Seas," Sept. 20-22; "The Private Life of Henry VIII," and "The Scarlet Pimpernel" Sept. 23-24; "Borsalino" and "Breathless," Sept. 25-26; "Who's Afraid of Virginia Woolf?" and "The Boys in the Band," Sept. 27-29; "Public Enemy" and "White Heat," Sept. 30-Oct. 1; "Kwaidan" and "Tales from the Crypt," Oct. 2-3; "Singing in the Rain," and "Meet Me in St. Louis," Oct. 4-6, Irving at 46th Ave., 664-6300.

PACIFIC FILM ARCHIVE: "Turgent Sex," Sept. 20-Oct. 21, 3 pm, free; "They Live by Night," Sept. 20, 7:30 and 9:30 pm; "The Blood of a Poet," Sept. 21, 7 and 9:45 pm; "Testament of Orpheus," Sept. 21, 8:15 and 11 pm; "Gun Crazy," Sept. 22, 7 and 10 pm; "The Reckless Moment," Sept. 22, 8:35 pm; "Unfaithfully Yours," Sept. 23, 4:30 and 8 pm; "Bluebeard's Eighth Wife," Sept. 23, 6:30 and 9:50 pm; "THX 1138," Sept. 24, 7:30 and 9:30 pm; "Cangacero," Sept. 25, 7:30 and 9:30 pm; "Night of the Hunters," Sept. 26, 7 and 10:15 pm; "The Scarlet Letter," Sept. 26, 8:40 pm; "In a Lonely Place," Sept. 27, 7 and 10:30 pm; "Knock on Any Door," Sept. 27, 8:40 pm; "The Bailiff," Sept. 28, 7:30 and 9:45 pm; "The Big Heat," Sept. 29, 7 and 10:30 pm; "Underworld USA," Sept. 29, 8:30 pm; "The Black Cat," Sept. 30, 6:45 and 11:10 pm; "The Man Who Laughs," Sept. 30, 8 pm; "The Mummy," Sept. 30, 9:50 pm. University Art Museum, 2621 Durant, Berk., 642-1412, \$1 one program/\$1.50 both programs, nec. m'ship 50d.

COLLEGE OF MARIN: "Bonnie and Clyde," Sept. 21, 7:30 pm. Olney Hall, campus, Kentfield, \$1/50d students.

CCAC: "Dante's Inferno," Sept. 25, 7:30 pm. Nahl Hall, campus, 5212 Broadway, Oakl., free.

FOOTHILL COLLEGE: "Variety" and "Tomo," Sept. 29, 8:30 pm. Appreciation Hall, campus, Los Altos, 75d.

DE ANZA COLLEGE: "The Bicycle Thieves," Oct. 6, 8 pm. Forum, campus, Cupertino, 75d.

DIABLO VALLEY COLL: "The Trojan Women," Sept. 24; "The Adventures of Mark Twain," Sept. 25; "The Robe," Sept. 26-27; "Elvis - That's The Way It Is," Sept. 28; "The Roots" and "National Velvet," Oct. 1; "Citizen Kane," Oct. 2; "Walkabout," Oct. 3; "The Vikings," Oct. 4; "Alfred the Great," Oct. 5, Mon. and Fri., 7 pm; Tues. and Thurs., 3:30 pm; Wed., 3 pm. Forum, New Library, Vicking Dr., Pleasant Hill, reservations 687-4445, free.

SF LIBRARY: One Man's China, films by Felix Greene "The People's Communes," "Eight or Nine in the Morning," and "Self Reliance," Sept. 21, 7 pm; "The People's Army," "One Nation, Many Faces," "A Great Treasure-house," and "Friendship First, Competition Second," Sept. 22, 2 pm. Exhibit Room, Main Library, Civic Center, free.

MERRITT COLLEGE: "The Great Northfield, Minnesota Raid," and "The Culpetter Cattle Company," Sept. 20; "The French Connection" and "Play It Again, Sam," Sept. 27; "Carmen Jones," "Cabin in the Sky," Oct. 4, 7 pm, Student Center, 12500 Campus Dr., Oakl., free.

C.A.L.: "The Kid" and "The Idle Class," Oct. 3, 7 and 9:30 pm. Wheeler Aud., UC Berk., \$2/\$1.50 students.

CENTO CEDAR: "My Uncle Antoine," and "The 400 Blows," Sept. 20-Oct. 3; "Bronco Bullfrog," and "Charles, Dead or Alive," Oct. 4-10, 38 Cedar St., SF, 776-8300.

LANEY COLLEGE: "The Gay Divorcee," Sept. 20, 6:45 and 9 pm. College Forum, campus, 900 Fallon, Oakl., 763-5030, free.

DK THEATRE: "Deliverance" and "The Day the Sun Rose," Sept. 20-Oct. 2; "The Doll Squad," and "Mary Queen of Scots," Oct. 3-9, 2411 Telegraph, Berk., 845-9449, \$1.50.

COLLEGE OF ALAMEDA, "Sundays and Cybele," Oct. 2. Student Center Bldg. F, 555 Atlantic, Alameda, 522-7221, free.

LECTURES

"POETRY READING," by Bay Area poets - Alta, Susan Griffin and Pat Parker, Sept. 20, 7 pm, Exhibit Rm., Main Library, Civic Center, SF, free.

"UNDERSTANDING VIRGINIA WOOLF," given by J. J. Wilson, Assoc. Prof. of English, Sonoma State College, Sept. 27, 7 pm. Exhibit Rm. Main Library, Civic Center, SF, free.

"LITERATURA CHICANA," given by Dorinda Moreno, SF poet, writer and teacher, Oct. 4, 7 pm. Exhibit Rm., Civic Center, SF, free.

"SUICIDE - The Only Alternative" given by Bernard Mayes, founder of SF Suicide Prevention, Sept. 25, 7:30 pm. Palace of Fine Arts, SF, free.

"THE KIDNAPPING OF Timothy Leary - An International Case," given by Joanna Leary, Tim Leary's companion, also discussing Neurologic, the new philosophy of hope, the coming of the comet "Starseed," and the international political case of Leary, Sept. 20, 1 pm. Science 210, Cal. State Univ. SF, 1600 Holloway, SF, free.

"THE PRESIDENT AS A Citizen-Application of Law at High Planes of Power," given by Roderick Bushnell, lawyer, Sept. 27, 1 pm. Science 210, Cal. State Univ. SF, 1600 Holloway, SF, free.

"NORTHERN IRELAND Struggle," given by Elish McDermott, law student at Queens University in Belfast and a leader in the Northern Ireland Civil Rights Movement, Oct. 4, 1 pm. Science 210 Calif. State Univ. SF, 1600 Holloway, SF, free.

"PLANETARY PROBLEMS and the View from Space," given by Astronaut Edgar Mitchell, Sept. 26, 7:30 pm. Merritt College Student Center, 12500 Campus Dr., Oakl., free.

"BREAST EXAM and Alternatives to the Pill," given by the SF Women's Health Center Workshop Series, Oct. 1, 7:30 pm. 3789 24th St., 681-4078 or 282-1249, \$3.

"JUNG - TOLKIEN" lectures given every Tues., 7 pm.

Metaphysical Center, 420 Sutter St., SF, \$2.

"A QUILTING BEE," slides-demonstration showing of antique quilts given by the Mill Valley Quilt Authority, Oct. 3, 7:30 pm. Ortega Branch Library, 39th/Ortega, SF, free.

"THE SAN FRANCISCO Artists' Kibbutz in the Far Out West," given by a panel of speakers in cooperative art, women's liberation, alternative schools, ecological solutions, rational metaphysics and futurological planning, Oct. 3, 7 pm. Conference Rm., Mission Branch Lib., 4400 Mission, SF, free.

"ZEN BUDDHISM," given by Alan Watts, Sept. 23, 9 am, KSAN, 95 FM.

"DRUGS: Turning the Head, or Turning On?" given by Alan Watts, Sept. 25, 4 am and Sept. 30, 7 am, KSAN, 95 FM.

"ZEN: INTRODUCTION," given by Alan Watts, Oct. 2, 4 am, KSAN, 95 FM.

"FALL SCENES and Trailside Life," nature walk with Lionel Kett, Sept. 22, 9:30 pm, Sequoia Arena entrance on Skyline Blvd., Joaquin Miller Park, Oakl., free.

"JAMES AGEE, Simone Weil, George Orwell and Elizabeth Gray," Sept. 20, 7:30 pm, Potrero Branch Public Library, 20th/Connecticut, free.

"MEDITATION," by Walt Baptiste, Sept. 21, 7:30 pm, Baptiste Center, 405 Arguello Blvd.

"POWER CRISIS," by Lee Schipper, Sept. 22-23, 2:30 pm, Lawrence Hall of Science, UC Berk.

"MYSTERY OF STONEHENGE," Sept. 22-23, 11 am, 1 and 3:45 pm, Lawrence Hall of Science, UC Berk.

"TULE ELK IN CALIFORNIA," by Charles Monroe, Sept. 23, 2:30 pm, Rotary Natural Science Center, Lakeside Park, Oakl., free.

"NOVELS OF THOMAS PYNCHON," by Alan Friedman, Sept. 20, 7:30 pm, Lawrence Hall of Science, UC Berk.

"TRANSPERSONAL PSYCHOLOGY," given by Thomas Weide, Oct. 21, 8 pm, Humanist House, 125 El Camino Del Mar.

THEATRE

"THE MIKADO," performed by the Lamplighters, Fri.-Sat., Oct. 6-Nov. 10, 8:30 pm. Presentation Theatre, Turk/Masonic, SF, 965-6740.

"PORGY AND BESS," Sept. 22, 8 pm. Fellowship Church, 2041 Larkin, SF, 776-4910, \$2.50/\$2 student.

"SILLY PUTTY REVIEW," Fri.-Sat., 7 pm. Great Store, 1122 Fourth St., San Rafael, 453-5567.

IMPROVISATION, INC., Fri.-Sat., 8 pm. 149 Powell, SF, \$2/\$1.50 students.

WING, Thurs., 8:30 pm. Intersection, 756 Union, SF, 397-6061, donation \$1.50.

THE PITSCHER PLAYERS, Fri. and Sat., 8:30 and 10 pm. Intersection, 756 Union, SF, 397-6061, donation \$1.50.

"THE BEARD," and "Spider Rabbit," Thurs.-Sun., 8:30 pm. Firehouse Theatre, 1572 California, SF.

"EL GRANDE De Coca Cola," Tues.-Thurs., 8:30 pm; Fri.-Sat., 8 and 10:30 pm; Sun., 5 and 7:30 pm. Montgomery Playhouse, 622 Broadway, SF.

"WHO'S AFRAID of Virginia

Woolfe?" Sept. 24. Montgomery Playhouse, 622 Broadway, SF.

"CHARLEY'S AUNT," Wed.-Sat., 8 pm and Sun., 7 pm. Berkeley Repertory Theatre, 2980 College, Berk., 845-4700.

"THE FATHER," performed by the Emeryville Shakespeare players, Sept. 29-30, 8:30 pm. International House, Bancroft/Piedmont, Berk., \$2.

"THERE'S NO ONE Bugging Me But You," Sept. 21-22, 28-29; Oct. 5-6, 8:30 pm. Children's Theatre Studio, Stern Center, 1305 Middlefield Rd., Palo Alto, \$2.

QUICK TRIP: Here's a good way to end the summer and start the autumn with a short jaunt to the Healdsburg area on the Russian River, only an hour and a half from San Francisco.

Leave early in the morning to get in a full day, and go north on Hy. 101. If you want to stay overnight, you can check in at the Motel-6 off the freeway in Santa Rosa (\$6.60 for a single, \$7.70 for two, \$9.90 for four) or at the L&M Motel in Healdsburg (\$10 for a couple)

Healdsburg exit. You can also take sleeping bags and sleep on the river beach, if it's not too cold.

My recommended itinerary: First, stop at Andy's Produce, just off the second Healdsburg exit, near L&M, to pick up some fresh produce cheap. (We got bell peppers for 3d each and 10 lbs. of bananas for \$1.)

Drive into Healdsburg, a peaceful little town built on a square like the little towns in Iowa and Nebraska, and stop at the Costeaux French Bakery (the sign says Dutil's Bakery). I recommend the Panatone breakfast bread, fresh baked, for \$1.25.

With these ingredients for a splendid lunch, drive to the Windsor Winery, 11455 Old Redwood Hwy., two miles north of Windsor (707) 433-5545, open daily from 9 a.m. to 5 p.m. This is one of the best, most friendly and most-generous-with-the-wine places to taste, seriously or for fun, in the wine country. And the wine pourers, headed by Tim Conrow, who looks like the distinguished Frenchman in the French Connection, are quite attentive and friendly, keep your glass filled and moving properly down the wine list of 25 or so different selections.

You can buy a couple of bottles (the French Columbar is a good current buy) and repair to a nicely appointed picnic area outside.

Then, back to Healdsburg and the Russian River. Go to the town square, take a swing around it to check the action, then right on Matheson St. and go east. As you leave town, Matheson becomes Fitch Mountain Road. Follow it up along the river hills, past Camp Rose (which has a good river beach outside, and inside a pool table and tables with a view of the river), and on to Del Rio (with another beach and a marvelous little dam for splashing, sliding and fighting the currents in the best riverboat tradition).

You can lean lazily on the dam railing and watch the water go by. Better yet, you can clamber onto the dam, stand with the water roaring about your ankles and even work your way, inch by inch, out to a rope that can hold you aloft in the rushing currents. If you lose your balance, you slide off the dam into a sea of foam and spray. Great sport!

Tip: the beaches are rocky, so wear thongs and bring a beach chair. The wood floor of the dam is mossy slick and the Healdsburg natives gambol about in intimidating glory, so wear socks to give you the best footing and leverage.

-Katrina Bruggmann

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The Guardian needs help stuffing flyers on Monday night Sept. 24, 5 pm-8:30. We'll feed you wine and music and love you. Cecily: 861-9600.

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Continued from page 16

A conference on human sexuality, Oct. 26-27, includes Dr. Judd Marmor, psychiatrist, who has worked with researchers Masters and Johnson. A celebration of the 60th birthday of James Broughton, local poet and filmmaker, Nov. 10, and 14.

For a complete schedule of events, call 454-3962, ext. 234.

SKYLINE COLLEGE: Community Services offers a series of lectures and workshops for the public including a Psychosynthesis Workshop, Sept. 29, 9 am-3 pm, an introduction to Psychosynthesis techniques such as guided imagery, self-identification, and gestalt, \$5.

Maris Fletcher Rudd, American Federation of Astrologers, lectures on "Interpretation of the Horoscope," including the basic principles of astrology, the structure and function of the solar chart, the meaning of the twelve houses and the planets in the signs and houses, Oct. 2, 7:30 pm, \$1.50/1 students.

Ray Bradbury is speaking on "The Cosmic Perspective," Oct. 3, 8 pm, \$2/1 students (when he spoke in SF's Palace of Fine Arts 1,400 came and hundreds were still turned away, so order tickets in advance).

"An Evening with Bob Wilkins," KTVU, Channel 2's star of "Creature Features" will perform his usual monologue and show several short films, Oct. 13, 8 pm, \$1.50/1 students.

Skyline College presents "Small Business Improvement," 5 Weds., beginning Oct. 17, 7-9:30 pm at the So. SF Public Library, West Orange Branch, topics include: mad-mad world of accounting and taxation, employee/manager relationships, do's and don't's of advertising, small business financing and managing the independent business successfully.

The Associated Students also present a film series, every Fri. night, everything from "Ben Hur" to "2001 Space Odyssey," for tickets (\$1.50/1 students) call 355-7000, ext. 234, 235.

For more information on Skyline Community Service programs, write their office, 3300 College Dr., San Bruno, 94066.

DE ANZA AND FOOTHILL COLLEGES: Both DeAnza and Foothill Colleges have a Fri. night film series, \$1, films range from "The Red Balloon," to "400 Blows." De Anza College, Cupertino is again offering "Armchair Traveler" films every Sun., you can travel from Italy to Afghanistan to Japan, series of 8 tickets \$12/6 seniors, students and children or individual \$2/1 students.

De Anza also is offering a Women's Film Series, 50¢/25¢ students: "Growing Up Female," Sept. 25, 8:15 pm; "Childcare: People's Liberation," Oct. 2,



Ice Capades in "Sentimental Journey," Oakh. Coliseum.

8:15 pm; "Women Who Have Had an Abortion," Oct. 9, 8:15 pm; "Red Detachment of Women," Oct. 16, 8:15 pm; "My Country Occupied," Oct. 23, 8:15 pm; "Black Girl," Oct. 30, 8:15 pm, all in DeAnza Forum Bldg. III.

Some highlights of music concerts include: Butch Whacks and the Glass Packs concert, Sept. 22, 9 pm, Foothill Campus Center, Los Altos, \$2; SF Ballet, Sept. 21, 8:30 pm, Flint Center, De Anza College, Cupertino; Alvin Ailey Dance Lecture-Demonstration, Oct. 16, 8 pm, Foothill Theatre, free; Peninsula Symphony Concert, Oct. 27, 8:30 pm, Flint Center, \$3/1 students; and Siberian Dance Company, Oct. 28, 1:30 pm, Flint Center, \$7.50-4.50.

DIABLO VALLEY COLLEGE: The fall series of lectures and performances include: Raymond Stanbury, an evening of mime, Oct. 26, 8 pm, \$1; Cesar Chavez, "The Farm Worker Movement Today," Oct. 31, 8 pm, free; S.I. Hayakawa, "Youth and the Real World," Nov. 13, 8 pm, free; and Alan Broadbent, contemporary jazz musician and composer, Nov. 29, 8 pm, \$1.

For complete schedule and information, write the Office of Community Services, Pleasant Hill, 94523 or call 685-1230, ext. 388.

FREE MOVIES: The following colleges have free

films, write or call for information: Calif. State Univ. S.F., 1600 Holloway, 469-2171, Mon. noon; Merritt College, 12500 Campus Dr., Oakl., 531-4911, Thurs., 7 and 9 pm; Laney College, 900 Fallon, Oakl., 834-5740, Thurs., 6:45 and 9 pm; College of Alameda, 555 Atlantic, Bldg. F, Alameda, 522-7221, Tues., 7 pm; Diablo Valley College, Pleasant Hill, 687-4445, call for reservations, Mon.-Fri., 7 pm.

Dance, Small Theatre

The Bay Area is filled with small theatre and dance groups that offer a range of productions for reasonable prices. Call or write the groups you're interested in to get on their mailing list so you know what they're doing.

BERKELEY REPERTORY THEATRE, 2980 College, Berk., 94507, 845-4700: A highly professional repertory group, using local people. They tend to stick to traditional theatre. This fall's productions: "Charley's Aunt," Sept. 20-Oct. 21; "Heartbreak House," Oct. 24-Nov. 25; and "The Master Builder," Nov. 28-Jan. 6. Tickets \$4, students \$1 off, preview nights, \$2.50, group rates available, Mon. best night to get tickets.

BLACK ENSEMBLE THEATRE, 35th/San Pablo, Oakl., 848-7453: traditional plays with all black casts, recent work: "Who's Afraid of Virginia Woolf?"

BALLET CELESTE, 1929 Irving, SF, 731-7755: Besides running a school, the Ballet tours across the country and occasionally performs in SF.

CELEBRATION OF LIFE, 233 Market, 863-1886: Primarily a dance studio, with classes in improvisation, modern, ballet and composition. Performances in their studio and in the schools. Plan a cultural newsletter for the Eureka, Upper Market and Noe Valley area.

COMPANY THEATRE, 2314 Bancroft, Berk., 94704, 893-5345: Conservative repertory group performing Shakespeare, Ibsen, Strindberg, etc. Performances every Thurs., \$2.50/1.50 students, Fri.-Sat. \$3/2 students, group (15 or more) rates available, ushering for UC students only.

DANCE SPECTRUM, 3221 22nd St., 824-0609: A combination of modern ballet and jazz with a permanent performing company. Fall performance—"Festival of Winter Solstice," Dec. 7-31, Nourse Aud., across from the Opera House, \$1.50-3.50.

GRASSROOTS EXPERIENCE, Julian Theatre, 953 DeHaro, 647-8098: Black group who have performed many of the works of New York's Ed Bullins ("Duple") last year, shows very impressive.

IMPROVISATION, INC., 149 Powell, 397-5534:

Continued on page 22

Listen to Diana Ross doing what she loves best:



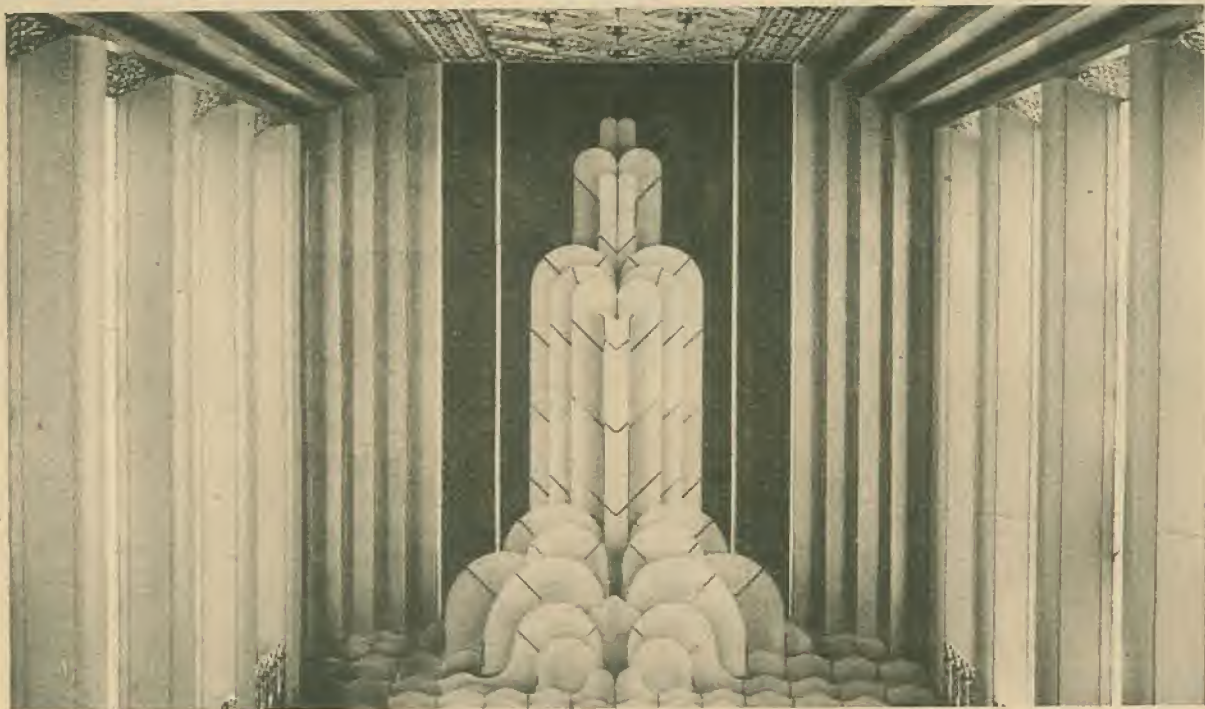
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The Morning."



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Above, "Fountain of Light" and, below, a detail of the mosaic facade; both in the Grand Lobby, Paramount Theatre, Oakl.

Along the same lines of improvisation as the Committee, without the political savvy. One half of the performance devoted to short pieces, the other half a long improvisational work. Every Fri.-Sat., 8 pm, \$1.50. **JULIAN THEATRE**, 953 DeHaro, 647-8098: Usually performs at Potrero Hill Neighborhood House, but lately have been doing children's theatre and Ionesco in the SF libraries. "Lower Depths," Thurs.-Sat., Nov. 1-24, 8:30 pm. **LAMPLIGHTERS THEATRE**, 2350 Turk, 621-2112: Perform 4 Gilbert and Sullivan operettas every year, extremely well. Starting Oct. 6 and every Fri. and Sat., for 6 weeks, 8:30 pm, "Mikado" \$4.50/2.25, seniors and students. **LESSER OAKLAND DANCE**, 4226 Park, Oakl., 94602, 530-6611: Experimental concerts in both instrumental and dance, for example last year performed solo double bass and improvisational dance. **MAGIC THEATRE**, Firehouse Theatre, 1572 Calif., SF, 94109, 441-2936: Avante-garde group, generally performing new experimental plays. "Spider Rabbit" and "The Beard," every Thurs.-Sun., 8:30 pm, till Oct. 30, \$3.50/2.50 students. **MARGE JENKINS**, 2005 Bryant, 648-5278: A fine modern dancer who studied with Merce Cunningham, primarily classes, but they have fairly frequent performances of experimental dance. "Series of Solos, Works in Progress," Oct. 12-13, 17, 19 8:30 pm, \$2. **MOTION**, Firehouse Theatre, 1572 Calif., SF, 94109, 441-2936: All woman improvisation group. The three, sometimes four, women do often random, sometimes meaningful impromptu performances, dealing with themselves and the stereotyped image of women. "November Festival Dance/Theatre," Thurs.-Sun., Nov. 1-Dec. 2, times and ticket prices vary, call Ann Smith, 626-4263. **N.U.A.N.C.E.**, Glide Church, 330 Ellis, 771-4710: Besides having a performing company, they give classes in performing arts and have a radio show on KQED-FM. **PACIFIC BALLET**, 2121 Market, 552-1166: Recently taken over by John Pasqualetti of "Tommy" fame, they will be having a season of new Pasqualetti works in late November. **PERFORMING ARTS WORKSHOP**, 340 Presidio, 931-9228: Dance and acting classes, they are beginning a semi-professional performing group for doing original theatre-dance pieces. **PITSCHER PLAYERS**, Intersection, 756 Union, 397-6061: a long time SF improvisation group, fairly political, including folksy songs by Jon Fromer, every Fri.-Sat., 8:30 pm, \$1.50 donation. **SF DANCE THEATRE**, 2226A Fillmore, SF, 921-

4424: Just acquired a new studio, will have benefit for themselves, Sept. 23, Palace of Fine Arts. **SF FREE THEATRE**, 861-3649: Primarily performs the rock opera works and William Russo, coming up in Feb. "Aesops Fables." **SF POVERTY THEATRE**, 285-8409: Don't perform very often, but when they do, it's worth noting. "The Lady's Not For Burning," Fri.-Sun., Nov. 30-Dec. 16, 8 pm. **SHORTER PLAYERS**, 626-9438: Originally composed of actors who were all short, now they sometimes recruit taller members. Recent productions: Genet's "The Balcony," and Brecht's "Three Penny Opera." **SPAGHETTI FACTORY**, 478 Green, 421-0221: Flamenco dancing Sat. nights and chamber music concerts, Sun., 8:30 pm, go early (by 8 pm it's standing room only), \$2.50/\$2 students. **THEATRE OF MAN**, 807 Noe, 285-3719: Primarily experimental, although for the past two years they've done a children's show in Golden Gate Park. Coming up, "Stoneground," adaptation of Kafka's novel. **STAN PETERSON**, 1621 Haight, 864-4961: A skilled black modern dancer, performs with his own company. **WEST COAST BLACK REPERTORY THEATRE**, 680 McAllister, 864-1010: Fairly new theatre company, recently did a fine performance of "Black Girl," resident company of Afro-American Historical Society. **WESTERN OPERA**, Opera House, 861-4074: Part of the SF Opera, perform low budget opera in the schools. Coming up: "Hansel and Gretel," Palace of Fine Arts, Christmas time. **WING**, Intersection, 756 Union, 397-6061: one of the most spontaneous of the improvisational groups, work entirely from audience suggestions, Thurs., 8:30 pm, \$1.50 donation. **XOREGAS DANCE COMPANY**, Sheila Xoregas, 70 Union, 989-3167: Modern dance studio, with small theatre for their own performances and some visiting dancers.

Entertaining Yourself

RENT YOUR OWN: This fall, entertain yourself, rent your own film. San Francisco is loaded with film distributors; you can try The Daughters of St. Paul's Films (including religious features, featurettes and shorts) renting such greats as "Hill Number One," 58 min. of "an American artillery crew, hurling shells against the enemy, wondering why they must experience adversity. Their chaplain reminds them of the hardships and sufferings at the Hill of Golgotha," at

the bargain price of \$18.50.

Or to Newsreel, renting 16 mm documentaries on the student movement, the G.I. Movement, women, labor struggles and third world struggles. Newsreel's goal is "to place the power of the film media into the hands of poor and working people, to serve their interest and needs." Their films include: "Selling of the Pentagon," (\$35), "Red Detachment of Women," (\$125), "Women's Film" (\$50) and "Winter Soldier" (\$20). They also train you, if you can't operate a projector, and can connect you up with other movement films. SF Newsreel, 630 Natoma, 94103.

Or start your own movie theatre; West Coast Films, 25 Lusk, SF, 94107, 362-4700 has everything from the color cartoons (3 for \$8) to the full length feature (ranging from "African Queen" and "Cool Hand Luke," both \$65 to "Reefer Madness," \$25), they even rent previews, \$10.

SAME TIME, SAME CHANNEL: Don't just watch the TV tube this fall, go see it live. The Mike Douglas Show is coming to the West Coast, Oct. 8, send for free tickets: Mike Douglas Tickets, KPIX, 2555 Van Ness, SF, 94109.

Or go down to KEMO, Channel 20, 2500 Marin, SF, 285-6420 and see: "Sal Watts Presents," Tues. 2-6 pm (taping); "Pete Marino," Mon., 1 pm (taping); "Vien-to," Tues., 7-8 pm (live); or "Jose Mendoza," Thurs., 7-8 pm, (live).

"IT'S A PLANE, NO IT'S A BIRD, NO IT'S THE GOODYEAR BLIMP." Watch the skies, from now until the end of Sept. the Goodyear Blimp will be floating around. At night the blimp's 7,000 lights perform an entire light show, it spells out messages, does animated cartoons, all in color. (Who's that sitting in the co-pilot's seat?)

FREE! FREE! FREE! Performing arts programs, every Sat. and Sun., 3 pm, Palace of the Legion of Honor, Lincoln Park, come early.

Noon programs to increase your awareness of the past brought to you by those fine folks interested in your future, the Bank of America. "California History," Sept. 25; "Bay Area Earth Experience," Oct. 2; "SF Historic and Architectural Landmarks," Oct. 9; and "Rediscover America," Oct. 16, A.P. Giannini Mem. Aud., 555 California, SF.

Sat. band concerts (in Sept.) in Golden Gate Park, Music Concourse, 1 pm.

Outdoor Art Festival, Civic Center Plaza, Sept. 20-21.

Rock music, mime and dance, Sept. 22 and Oct. 13, McLaren Park, off Bayshore nr. Candlestick Park, noon-5 pm. Intersection providing free eats.

Fortune Cookie verses contest, for rules send self-addressed envelope: Donald Payne, 1543 Beverly Place, Berk., 94706, deadline Oct. 15. Awards Program, Nov. 4, 1-4 pm, includes: Chinese folk dance and music, reading of Asian Poets, gifts of origami paper creations from China and public tea tasting.

HOW TO TALK BACK TO YOUR TELE-

VISION SET: Series of community lectures, geared to the particular problems of that community around cable television, community TV production and problems. Call the SF Public Library, 558-3770, for more information.

FOREIGN FLICK FESTIVAL: Joanne Woodward's latest film, "Summer Wishes, Winter Dreams," opens the 17th Annual SF International Film Festival, Oct. 17, Palace of Fine Arts Theater, Bay/Lyon. The festival, honoring 2 women directors, Anna Karina (France) and Mireille Dansereau (Canada), lasts till Oct. 28, tickets \$3.50 evening and \$1.75 days, information 928-8333.

FULL OF HOT AIR: A Giant Balloon Parade, through the street of downtown Pittsburg (yep, that's California, 50 miles due east of SF), Nov. 17, 10 am-noon. Sixty foot tall balloons (lots of hot air) roll down Railroad Ave., along with good old time marching units, bands and floats. This event marks the official beginning of the "Christmas Season" in Pittsburg (way ahead of everyone else).

A FRIEND IN NEED, IS A FRIEND INDEED: U.S.-China Friendship week, Sept. 24-29, filled with everyone's "home movies" on their trips to China (US Workers Delegation to China, Calif. Federation of Teachers, etc.) plus music, dance, film, Kabuki Theater, Japan Trade Center, 1881 Post, 863-0537.

TRUCKIN' TO THE THEATRE: Step right up folks, for only \$97.05 you can get your self and someone you love a chauffeur-driven trip down to watch Joan Sutherland perform, dynamite concert seats, a carnivorous dinner (with the tip already taken care of) and a roof over your head for the night. Call Diana Powers, 497-7397.

CASINO—RIGHT IN YOUR OWN HOME: Have a casino party, right in your own living room. All you need (crap tables, gambling equipment and dealers) for an evening of wheeling and dealing you can rent from Casino Game Rental, PO Box 529, San Mateo, 692-0373, for as low as \$1.25 per person. Give them a call a couple of months in advance and they'll deliver everything to your party. ■

Fall Spectacular was put together by Jeanette Foster with the help of Irene Oppenheim, Tim Casey, George O'Nale and Susan Cooms.

Paul Youngberg Presents:
The Celebration of Life performing:

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MY UNCLE ANTOINE

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THE 400 BLOWS

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Sept. 20-22
SAN FRANCISCO
GABLE AND HARLOW
CHINA SEAS

Sept. 23-24
CHARLES LAUGHTON
PRIVATE LIFE OF HENRY VIII
LESLIE HOWARD
THE SCARLET PIMPERNEL

Sept. 25-26
BORSALINO
JEAN-LUC GODARD'S
BREATHLESS

Sept. 27-29
WHO'S AFRAID OF VIRGINIA WOOLF
BOYS IN THE BAND

Sept. 30-Oct. 1
CAGNEY CLASSICS!
PUBLIC ENEMY
WHITE HEAT

Oct. 2-3
KWAIDAN and
TALE FROM THE CRYPT

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food and juice
dancing to live music

Sept. 21-22 ABEL
Sept. 23 CAL TJADER
and LUIS GASCA
Sept. 25-26
MICHAEL BLOOMFIELD
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Sept. 27-29 ABEL
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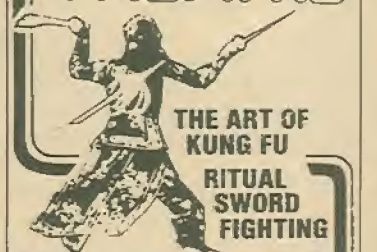
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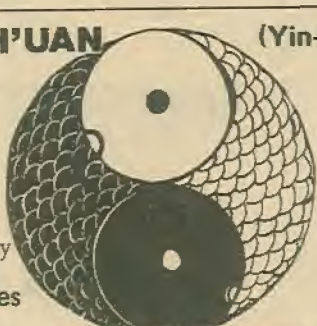
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Brechtian Revolution in the Parks



Mime Trouper Sharon Lockwood as *The Mother*

"*The Mother*," by Bertolt Brecht, *The San Francisco Mime Troupe*. Free in the parks through Sept. and perhaps into October. Call 431-1984 for times and places.

You can see the SF Mime Troupe busily fighting (and winning) the Russian Revolution in San Francisco parks with its current production of Bertolt Brecht's Communistic parable "The Mother." As the red flag unfurls in the breeze, the Troupers skillfully demonstrate both Brecht's intention that his drama help "change the world" and the undeniable fact that even in his most pedantic works, Brecht remains an amazing theatrical artist.

The play, with music by Hanns Eisler, tells the simple story of Anya Vlassova, "widow of a worker and mother of a worker." Out of a desire to protect her son, involved in revolutionary activity, she takes on some of his political duties and in the process becomes convinced of the rightness of the Communist cause.

"The Mother," produced in 1932, is the last of Brecht's plays performed in Germany before his escape and the rise of Nazism. Brecht considered it a "teaching play," a lesson in "practical conduct." It is blatantly pro-Communist, but Brecht's form of radicalism here seems no more than a desperate humanistic plea that the "exploited" take political power from all Fascists and determine their own future.

"The Mother" is a difficult and exhausting play to perform outdoors. Besides the usual park hazards of dogs, children and planes, the work has numerous long speeches and scene changes. Despite a superb technical production, the dialogue is sometimes inaudible and the action hard to follow. But more important, I'm not sure "The Mother" seems any more than a political anachronism or simply a dramatic oddity to the average park audience. A German critic who saw the opening in the 30's commented that the play was "For True Believers, a real festival, more powerful than speeches or newspapers. To the outsider a madness . . ."

The Mime Troupe says it decided to do "The Mother" "because of the present crisis in America." Although it's true that the problems Brecht deals with are with us still, the troupe might have been better off writing its own version with more current allusions. But still, I highly recommend the production. You can decide for yourself whether the drama is composed of artful propaganda or obvious universal truths. It's free, the acting is splendid (particularly Sharon Lockwood in the arduous lead role) and the Mime Troupe infuses the play with their usual mesmeric energy.

PITSCHER PLAYERS, 756 Union St. Every Fri. and Sat. 8:30 p.m. Adm. \$1.50. Info. and res: 956-0252.

Ann Bowen, longtime director of the Pitscher Players, is in Hawaii watching her actor husband Roger do a television series. In her absence Jim

Cranna, formerly of the Committee, has taken the satiric group in hand, and it's a remarkable change for the better. Cranna, along with other new cast members John Baily and Mary McCuster, manages to infuse the Pitschers with the life, wit and political savvy that they've needed for some time.

The current show features almost wholly new, generally high quality material — a welcome novelty, since the Players have tended to repeat their more successful pieces with annoying frequency. With this 15-skit show, only two of which I'd seen before, the topics run the gambit from politics, sex and race relations to predictable take-offs on TV commercials and detective shows. One of their funniest, a caustic comment on Watergate, takes place in a casting office with four actors being groomed to play Haldeman, Ehrlichman, Dean and Nixon in a White House effort to create an appropriate version of the "secret tape." Another piece mocks the latest TV format of folksy news including, however, some hard facts on BART ("The delay in service to San Francisco will be delayed"), and the latest addition to Reagan's mighty welfare program ("All children over the age of six will be sold at auction").

Cranna is a funny man. His brand of erudite humor permeates the show, but everyone involved is in top form. The Pitschers are experimenting more, doing some improvisations and really using the second half of the evening to explore the audience's suggestions and try out new ideas. Not everything works, there are some slow and embarrassing moments, but that's just one of the hazards of improvisational theatre.

The show opens with the songs and commentary of Jon Fromer, a part of the Pitschers format I've never particularly cared for. The talented E. Frederick Babo accompanied the group on the piano.

"*Star Ranger*," created and performed by Noel Parenti, *Lone Mountain College*, 2800 Turk St., Fri. and Sat. through Oct. 6. 8:30 pm. No admittance after the show begins. Adm. \$2.50. Info. 826-0702.

Noel Parenti's one man show, "Star Ranger," is a fascinating enigmatic study of the American psyche. Parenti is an enormously talented mime and dancer. While he does use speech occasionally, one of the best aspects of "Star Ranger" is the pleasure of watching Parenti use his body as an instrument of expression.

Conceptually, his work is more difficult to understand. "Star Ranger" consists of seven studies, including "Clown," "Shaman" and "Solarman." The pieces range from Chaplinesque comedy to surreal examinations of the human form and its relationship to amorphous rationalities. "Star Ranger" is often pretentious and Parenti's visions egocentric, but for anyone seriously interested in theatrical possibilities, it's a rewarding evening.

"*The Beard*" and "*Spider Rabbit*," by Michael McClure, *The Magic Theatre* performing at *The Firehouse Theatre* through Oct., Thurs. through Sun., 8:30 pm. Adm. \$3.50 gen., \$2.50 student. Info. 441-2936.

Michael McClure's drama "The Beard" concerns the heavenly meeting of two great American sex symbols: Jean Harlow and Billy the Kid. They verbally battle their way toward seduction, Billy, calm cool and persistent; Jean, vain, whiney and ultimately submissive in the famous ending of simulated cunnilingus.

The play caused a sensation when it opened some eight years ago—a notoriety based on its frank language and activities rather than the drama's dramatic merits. I find the current production, at any rate, boring, the dialogue repetitious, and the characters treatment blatantly chauvinistic.

"Spider Rabbit," a short McClure work, precedes "The Beard" in this Magic Theatre presentation. I think "Spider Rabbit" is meant to be a comment on middleclass morality, but its images preclude any calm consideration of the author's intent. They include a chortling man in a rabbit suit, spidery legs protruding from his back, cheerfully imbibing a blood cocktail garnished with pickled testicles and topped off with warm brains for dessert. The dominant impression left by the play is that McClure's peculiar imagination has run amuck . . . an experience I wish I'd missed.

John Lion directs both plays, with Cecily Yahya and Joel Brooks in "The Beard" and Scott Paulin as "Spider Rabbit." ■

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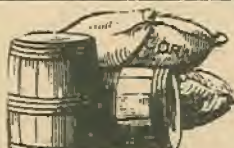
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French Gangsters Lost in Hollywood

"THE OUTSIDE MAN," with Jean-Louis Trintignant, directed by Jacques Deray.
 "THE HIRELING," with Sarah Miles, directed by Alan Bridges.

The Outside Man" was aptly named, but for the wrong reasons. The title was meant to refer to the character played by Jean-Louis Trintignant, a hired gun sent from Paris to kill a Beverly Hills mobster and then betrayed, cut off in a completely strange city, left alone—outside the mob, outside the foreign culture of Los Angeles.

What the title more appropriately refers to, however, is the fact that Trintignant and the others responsible for this film are outside men—French artists trying to make a Hollywood gangster picture in Hollywood.

The French have done all right imitating American thrillers in France—for example, "Borsalino," with Belmondo and Alain Delon as Warner Brothers hood; Philippe Labro's "Without Apparent Motive," an obvious homage to Howard Hawks' "The Big Sleep"; such forgotten films as Claude Sautet's "Classe Tous Les Risques" and Jean-Pierre Melville's "Duolos—the Finger Man"; and, of course, Godard's "Breathless" and Truffaut's "Shoot the Piano Player." (Both the latter showing this fortnight in SF.)

The French love American gangster films and have elevated some of our most commercial directors—Hawks, especially—to the status of *auteur*. The French, as Pauline Kael wrote ten years ago, "saw something in our movies that their own movies lacked; they admired it, and to some degree, they have taken it over and used it their own way." The French embraced our B-movies for their vulgar energy, their casual humor, their speed and violence.

In the mid-fifties, when the *auteur* theory was born, French critics like Truffaut, Godard, Chabrol, Rivette were in revolt against the refined, studio-made products of the so-called "Tradition of Quality" (represented by directors such as Henri-Georges Clouzot, Rene Clement and Claude Autant-Lara and by such films as "Diabolique," "Forbidden Games," and "Devil in the Flesh"), and they "used American movies as a club against certain snobbish tendencies in the French cinema," as Andrew Sarris once remarked.

The irony is that when the French critics became filmmakers in the late fifties, their own films lacked the force and brute energy of the American movies they had championed. These films were based not so much on the gangster films of Fuller and Karlson and Siegel but on the intellectual exegeses of American movies that had filled the pages of "Positif" and the "Cahiers du Cinema" for years.

French directors spent time building up character and atmosphere, while hard-boiled American directors like Hawks and Huston would just have got on with the job. As long as French thrillers were set in chateaux along the Riviera and drawing rooms in Paris, the languorous French style of filmmaking made sense and, for American audiences, was exotically entertaining.

But in "The Outside Man" the French have moved in on an American locale—on Los Angeles, as a matter of fact, the most specifically American of locales; and civilized, elegant film-making in Los Angeles is simply a contradiction.

"The Outside Man" is made by men of talent and sensibility—all too obviously a French sensibility. All the major contributors to the film are French—not just Trintignant, who speaks English about as well as Brando spoke French in "Last Tango" (or about as well as Brando speaks English, for that matter), but also the director, Jacques Deray, and his scenarist, Jean-Claude Carriere (who worked with Bunuel on "The Discreet Charm of the Bourgeoisie" and Milos Forman on "Taking Off"), and Michel Legrand, who did the score.

The fact that these men are unfamiliar with the American landscape becomes painfully obvious in the credit sequence, a long, helicopter shot of downtown Los Angeles that is by now such a cliché that probably even Jack Webb wouldn't use it.

Some of the mistakes in "The Outside Man" are truly gauche—for example, Legrand's pseudo-Issac Hayes score is embarrassing in a movie about a white, French gunman. But most of the mistakes are simply the result of awkwardness. Deray, apparently, became obsessed with American machinery and he spends far too much time dawdling

over change-making machines and television sets for rent in bus terminals. Perhaps these common-places will seem bizarre and wonderful to a French audience, but an American audience will simply get lost in the *longeurs* of Deray's dollying up to a pair of electric gates.

The inadequacies of "The Outside Man"—in fact, the entire movie—would hardly be worth bothering about were it not for the presence of Trintignant, certainly one of the best and, arguably, today's most important film actor.

Trintignant was there when Claude Lelouch broke into the big time with "A Man and a Woman," when Eric Rohmer broke through with "My Night at Maud's," when Costa-Gavras broke through with "Z," when Bertolucci broke through with "The Conformist."

It was for Trintignant and Dominique Sanda that Bertolucci prepared "Last Tango in Paris," but they were otherwise occupied, and instead we get Trintignant in "The Outside Man" and Sanda in "The Macintosh Man" with Paul Newman.

What logic propels artists of Trintignant's stature into vehicles like "The Outside Man"? The premise of the film is that Trintignant is betrayed when he is cast adrift and cast out of the system. Ironically, in real life, Trintignant has been betrayed by those who would bring him into the system.



Robert Shaw and friend in "The Hirelings"

The Chronicle calls "The Hireling" a "perfect" movie, so I put off seeing it as long as I could. The film, it turns out, is pretty much perfect on its own terms, but what is it?

"The Hireling" was adapted from a novel by L.P. Hartley, who also wrote "The Go-Between." The theme of both stories was set out by Hartley in the opening lines of "The Go-Between": "The past is a foreign country. They do things differently there." The makers of "The Go-Between" (Joseph Losey, who directed, and Harold Pinter, who did the screenplay) were clever enough not to tell Hartley's story of a romance destroyed by class-consciousness for its own sake, but to tell it for its foreignness, to emphasize the difference between us and the characters in Hartley's turn-of-the-century manor. Every element of "The Go-Between"—Losey's slow rhythm, Pinter's portentous silences, Michel Legrand's formal score, Gerry Fisher's pastoral photography—reminded us of that difference.

By contrast, Alan Bridges, a director for BBC Television, tells Hartley's story straight, for its own sake, like an episode of "The Forsyte Saga," and the whole enterprise seems a little forlorn, earning points as much for its earnestness as for its artistry. It's all rather like a production conceived for the Hallmark Hall of Fame: the writing, by Wolf Mankiewicz, is not objectionable but far too blunt about the class distinctions between the characters; the photography is able, the art direction careful and accurate; and the level of acting generally very high. (Sarah Miles, as the neurotic Lady Franklin, seems like a cross between Jean Simmons and Vivien Leigh, and I can think of no higher praise than that!) No significant mistakes were made, but then no significant risks were taken. And virtually nothing significant was achieved—perfectly. ■

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books

Regiment of Trivia; The Big Sleeper

"REGIMENT OF WOMEN," by Thomas Berger; Simon and Schuster: 1973, 349 pp., \$8.95 hardcover.

By Manfred Puetz

Thomas Berger's "Regiment of Women" is a book on the battle of the sexes, a fact which might lead the uninitiated reader to conclude that the action must be punctuated by a lot of screwing. And a lot of screwing he gets. Only it is neither done to women nor men but to an abstract concept: logic.

Berger's novel doesn't immediately let on to this hitch. At first, it seems to be a mildly funny attempt to deal with two familiar fantasies: how will the world look in the twenty-first century and what would happen if women and men changed roles? Berger depicts in anti-utopian fashion a future, when the Hudson river has been turned into a vast sewage system, pollution alerts keep everybody hopping, and only women are thought fit to become generals, truck-drivers, senators, or soldiers, whereas all males are relegated to their natural roles as secretaries, beauticians, receptionists, or housewives.

So far, so clear. But a second look at the novel reveals that Berger either never made up his mind what he wanted to do, or wasn't able to put it into practice. In many passages the book reads like a cheap satire on the women's liberation movement. It seems that Berger wants to point to certain consequences which, in his opinion, would have to arise when the world gave in to the "radical" demands of militant women.

But women have never demanded anything half as silly as the things Berger grants them in his futuristic world. And even if seen as a caricature of some extremists' argument that men should at least temporarily be subjected to the same repressions females have traditionally been subjected to, Berger's satire

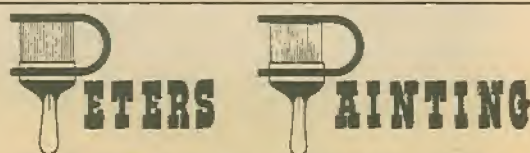
has it all wrong. Because what men have done to women for the past centuries was to turn them into stereotypes of their alleged femininity, for which women's logical revenge would be to turn males into stereotypes of their own masculinity. In this context it doesn't make much sense that the men of Berger's reversed universe have breasts, wear nylons, and are penetrated from behind.

Which brings us to the second possibility. There are indications that Berger, inversely, might have wanted to make a strong point for the case of women. His fictional reversal would then point, by analogy, to the fact that women have been getting a lousy shake all along in a male dominated world. This would make the novel's argument an argument of the think-if-somebody-did-that-to-you type.

But if this is the point Berger wanted to get across, he still has everything upside down. Because most of the outrages and humiliations men are subjected to under Berger's regiment of women have neither direct nor indirect analogies in today's world of an actual regiment of men. Under today's conditions women are precisely not encouraged to suppress their given sexual particularities in favor of simulated male characteristics. On the contrary, they are encouraged to exploit their sexual givens.

Comparable slips in the logic of analogy and conclusion are plentiful in Berger's novel. To give a last example, if the masculine tools are considered to be the most repulsive and useless things in the world, it would be only logical if everybody were happy to get rid of them. Not so in Berger's world. Though all males hate to be males in their protrudingly obvious way, emasculation remains the supreme female threat.

However, any reader who finds himself stumbling over such snags in Berger's novel (which falls way behind the efforts of "Little Big Man" or even



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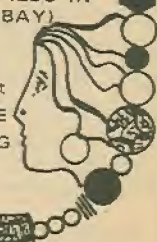
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Cover illustration from "Regiment of Women"

the "Reinhart" series) shouldn't worry too much. He should take the book from the light side and for what it most certainly is—a bad case of Berger's reversal, which is a picture, upside down, in a blurred fun-house mirror, reflected around a few corners, which are not even there.

"THE BIG FIX," by Roger L. Simon. Straight Arrow Books, \$3 paperback.

By Mickey Friedman

Type of book: detective thriller. Location: the gritty part of L. A. Style: fast-paced, concrete, vi-

vid. Sleuth: the cynical anti-hero, the man who walks alone. Author: Raymond Chandler? No. Unfortunately. But Roger L. Simon gives it a whirl in this attempt to update the hard-boiled style of the 30s. It's a shame, but "The Big Fix" really isn't the same as "The Big Sleep," despite what must have been long and careful study.

For many years the detective novel relied on watertight plots for its appeal. With Chandler, among others, the emphasis shifted to character, the plot becoming secondary and sometimes incomprehensible. Simon's plot, a story of murder and attempted sabotage of the California Democratic Presidential Primary, is incomprehensible enough, but his characters just aren't too interesting.

The supercool sleuth is Moses Wine, a divorced Jewish law school dropout, veteran of 60s radicalism while an English major at Berkeley, who smokes a lot of hash and plays solitaire Clue while scraping out a living as a private dick.

Moses has his witty moments. Speaking of one of the contenders in the election, he says, "They couldn't stop him now, not even if a CBS mobile unit caught him jacking off on the roof of the Union Bank Building with an old Brownie shot of Pat Nixon." In the end, Moses seems to be long on characteristics and short on character. The other actors in this drama (including, honest to God, a whore with a heart of gold) are one-dimensional.

Despite these drawbacks, "The Big Fix" is more fun to read than many detective novels that slip into print. \$3, though, is painfully too much to pay for a paperback thriller full of typos, even if it does have a great cover. You can buy a lot of Chandler for \$3. ■

The KQED Saga, Cont'd.

Continued from page 5

recently, in fact, they've scrambled to get it back on the track, greased by another application of KQED funds. The station gave Rivera another \$2,500 to get the project going again and he brought back a rough-cut, which may or may not be airable. If it is, he may get yet another \$2,500.

Whether KQED ever gets a finished film (and at a maximum, it now seems the station will get one half-hour film for \$37,000 instead of the two \$30,000 films it originally ordered), that's practically moot now.

More revealing is that, despite its fiduciary vows to CPB, the station never required Mission Mediants to account for the money. And, reluctant to assume a "villain" role vis-a-vis the minority community, the station was quite cavalier in not demanding the film be brought in on time. Equally strange, CPB itself, which funds programs with federal money, hasn't brought any real pressure on the station about the overdue films it paid for.

Asked why, Calvin Watson, CPB's Director of TV activities in Washington, commented: "We may have been more lenient than some people think we should be. But KQED has promised that we will get two films for our money. We're not in the business to make it more difficult for them."

For his part, Rivera says, "We went past deadline and over budget, the same privileges that everybody else at KQED has. But they're trying to make an example of us for political reasons."

To be fair, despite this dismal sequence of sloppy operations, there's a chance that Osterhaus—with stronger board backing led by Charles—can get KQED under control. But the problems are formidable. Already, it's believed he's been stymied in any quick attempt to shake up the staff replacements. He's brought in the first full-time executive (Gwyneth Donchin) whose sole job will be to raise money. But raising money has only been half the problem. He hired a fellow Westinghouse refugee (Bill Jackson) for five weeks to study what to do about the Bryant St. studios, but no easy answers came forth.

Some of the scars are lasting as well. One former KQED accountant, who resigned in protest against the station's loose money management and wishes to remain anonymous, added the proper postscript: "Before I went to work at KQED, I used to be a regular \$100 contributor. But until they change the way things are done there, I'll never give another dime. I hope they can change."

Footnote: Here's how KQED's annual statement of 1972 glazed over the payment of \$305,461 in architects fees on a new building that was never built and the land swap that left them with an unusable studio:

Architects fees: "The transfer to the Association of the UHF facilities together with other developments resulted in the deferment of the Association's

plans for construction of a communication center. Land was acquired in 1969 for the construction of the center at a cost of \$561,892; pending commencement of construction, costs incurred of \$305,461 that were applicable to the center, including architectural and engineering fees, were deferred. After consideration of various alternative plans, a decision was reached to terminate plans for construction of the center and to sell the land. Accordingly, costs previously deferred were written off in 1971."

The swap: "On October 31, 1972, the Association exchanged its communication center land together with its other land and buildings included in the accompanying balance sheet as of Sept. 3, 1972, for other operating facilities including those described in Note 3, which were previously leased."

Footnote 2: the 1972 KQED board: Mortimer Fleishhacker, chairman; Louis H. Heilbron, vice chairman; Richard O. Moore, president and general manager; Adrian Cassidy, vice president; Caroline M. Charles, vice president; Katherine Lee, secretary; A. Ford Lovelace, treasurer; Mrs. Joseph Alioto, W. P. Fuller Brawner, Lowell Clucas, William K. Coblentz, E. Morris Cox, Edward J. Daly, Mrs. Albertine R. Foster, Dr. Richard L. Foster, William H. Grier, George Gund III, Mrs. Edward H. Heller, Mrs. Charles R. Ince, Jr., Melvin B. Lane, Robert Al Lurio, Henry L. McIntyre, Lee Mendelson, Dr. Robert C. Miller, Howard Nemerovski, Rai Y. Okamoto, Albert L. Reeves, Charles W. Robinson.

The 1973 board was significantly different. Nearly all the officers changed and half of the directors were new. Partially this resulted from the election of six members of minority groups. The new board: Caroline M. Charles, chairman; William E. Osterhaus, president and general manager; Howard Nemerovski, vice chairman; Adrian C. Cassidy, vice president; Melvin B. Lane, vice president; Herman E. Gallegos, secretary; Rai Y. Okamoto, assistant secretary; and Katherine Lee, treasurer; Richard C. Blum, William K. Coblentz, Lloyd Edwards, Mortimer Fleishhacker, Dr. Richard L. Foster, Dr. Zuretti Lee Goosby, William G. Grier, M.D., George Gund III, Mrs. Edward H. Heller, Mrs. Charles R. Ince, Jr., Evelyn Johnson, Manuel Larez, A. Ford Lovelace, Henry L. McIntyre, Albert L. Reeves, Maria Salazar, Donald Vial, Germaine Q. Wong.



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KPIX: TV Guide Newscasting



For personal reasons, I feel I am no longer able to abide by the terms of my contract with KPIX TV and request that the contract be voided by mutual agreement," reporter Frank Gorin wrote at the beginning of his September 16 three-page letter of resignation to KPIX's management.

A year ago, any reporter fortunate enough to work for nationally acclaimed KPIX Eyewitness News would be considered insane to resign. But Gorin's "personal reasons" are substantially the same as Dave Monsee's (resigned to work for CBS flagship station WCBS in New York), Joe Glover's (now at McClatchy-owned KQVR in Sacramento where he joined ex-KPIXers Steve Sommers and Fred Zender), Ron Magers' (leaving when KPIX finds an anchorman replacement), former news director Ron Mires (headed for KGTV in San Diego taking producer John Hewitt with him), and Rollin Post's (joining KQED's newsroom).

Altogether, 29 news staffers have left KPIX in the last four months.

The reason is obvious to any television news buff. Since January, George Resing, the new general manager, has turned Eyewitness News into a charade of quickie film stories, vapid banter between "news personalities" and extended weather reports—all in a vain attempt to win back the audience and ratings that ABC-owned KGO won away by using the same fluff and filler (See Guardian, "Will KPIX Out-KGO the Channel 7 Good Guys," 7/20/73). Resing is formerly of Atlanta's KQXI and the point is apt: when ex-FCC Commissioner Nicholas Johnson put KPIX at the top of his list of station ratings for quality programming and public service during his FCC tenure, he put KQXI at the bottom, No. 143 out of 144.

As Gorin told Examiner TV critic Dwight Newton, "Media wizards like Resing are transforming TV news all over the country. With no background in journalism themselves, they are dictating story length, types of stories, manner of presentation. Since they are salesmen and not newsmen, the news product is dying."

The latest and perhaps most galling directive from Resing instructed the news staff to read from a reading list of ten magazines "our viewers read": TV Guide, Readers Digest, Women's Wear Daily, Women's Day, Family Circle, National Geographic, Better Homes and Gardens, McCall's, Ladies' Home Journal, Playboy and Good Housekeeping.

"God forbid if anybody should read Harpers and the Atlantic," says Gorin.

Ironically, as KPIX debases the medium, KGO has reversed course and taken its cue from the networks which, thanks to Watergate, have rediscovered (remember CBS Reports?) investigatory journalism.

Steve Skinner, KGO's new news Director, won national recognition for his excellent WABC documentary, "Willowbrook" about migrant workers on Long Island.

Although he tolerates ABC's hokey commercialism (matching sports jackets replete with station insignias, and weatherman's he's swept away KGO's old mandate limiting film stories to a brief 90 seconds and he's retraining his reporters to file stories that are long enough to actually inform the viewers. He has also brought in Dick Davis to produce weekly series of mini documentaries (early examples: Profile of a POW, and the plight of San Francisco's elderly) and Ed Leslie to work on investigatory reports.

"It's amazing the changes we're going through," one producer told me. "No one was ever interested in actual news content here before."

One warning: Newscene, as KGO calls its news, is grossly schizophrenic now. Skinner only arrived in July. The program still tends to start with car accidents ("fender-benders" as they're known in the trade) and other "visual" disasters, and there's still the inane happy talk, and weatherman Pete ("it's a go do it

weekend") Giddings doing his clown routine.

Still, with Skinner in control, the day may be near when KGO will open the program with a solid piece of investigative journalism instead of Van Amburg pulling Middle America's heart strings with some maudlin suburban melodrama about paralyzed children and poisoned pets.

KRON, never having quite recovered from former cameraman Al Kihn's revelations of management news rigging and the resulting FCC brawl, is still floundering with the worst early evening audience ratings.

Early this year the Chronicle-owned station called in an Iowa consulting firm, Magid and Associates, which specializes in saving wallflower news programs like KRON's. Morale among KRON's news staff was so bad, many journalists actually welcomed Magid's show-biz analysis of the news.

But Magid's report was a thinly disguised rehash of the KGO formula: Introduce two anchormen so they can better project their personalities, triple the number of film stories—virtually none over 90 seconds long ("We panicked at first and covered a lot of one alarm fires, just to fill the quota," says one reporter), get the newsmen to seem "enthusiastic" about their work, juice up the weather (a weatherman debuts soon), bring in a new news director, and finally present more "happy news of human interest." One pliable reporter confided, "We were too busy before with death, destruction and talking political heads."

The choice in commercial television in San Francisco seems to be: bend or quit. As did Gorin, who worked for KRON before KPIX and covered the KRON's FCC license renewal hearings in San Francisco. Gorin as a senior reporter made \$475 a week at KPIX.

"Some people say I'm stupid to give up all that money," he told me, "but, you know, you finally get tired of ripping off the public."

To: Jim Van Messel (News Director)
From: Frank Gorin
Subject: Notice of resignation

For personal reasons, I feel I am no longer able to abide by the terms of my contract with KPIX TV and request that the contract be voided by mutual agreement. . . .

There has always been some suspicion in the minds of intelligent people about the objectivity of news in commercial television. This is understandable when one considers that TV news operates in a milieu of entertainment and advertising, which is founded on overstatements, fabrications, generalities and, sometimes, lies. . . .

Perhaps this can't be avoided. Even journalists know that the "mass mind" is not an easy thing to capture and to hold, and it seems that no one can lay claim to it for very long. But it seems unfortunate that the search for success leads to imitation and uniformity in programming, so that the airwaves become full of fake hospitals, cops and cowboys who address the lowest common denominator among us.

In view of this, it makes little sense to point to an audience rating as proof that the public wants this or that show. When a person must opt among such dismal alternatives, the choice is meaningless to everyone except advertisers. The fact that some of these shows are "popular" for a time, and then disappear, says a great deal about their value as craft and art, or even diversion.

Now it appears that the search for this kind of mass mind has been carried into the newsroom. It should not be surprising that the effort has met with resistance. Newsmen and newswomen tend to feel they have a better empathy with all of the uncommon people who are the consumers of news and the makers of news, and whose opinions are distorted and falsified by audience ratings.

None of us has any illusions about the reasons for "updating" the news. Those reasons relate better to the corporate balance sheet than to the mechanics of journalism. Unfortunately, when one changes the label and packaging of news, the product—unlike toothpaste—becomes altered.

And here is the irony. We are now in a position to create the very thing we want to appeal to, which is the "mass mind." Already in this market every commercial station is serving the same generic entertainment and news. News, which is supposed to involve a search for the truth, is being swept up in that momentum toward uniformity and sameness, not only among products but the people who consume them.

Recently a memo was distributed in the News Department, urging us to read what our viewers are reading, the ten best-selling publications. At the top of the list is TV Guide.

I can only wonder what kind of journalism will flourish in this environment—reporters in search of the truth, or performers and newsmen deft at wringing little drips of emotion out of a public suffering from mindlessness and boredom, a public that depends on its proxies to interpret the mysteries of TV Guide?

Frank Gorin
September 11, 1973

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In addition to regular critiques of culture-happenings and choice lists like "Freebies" and "Best Bets", the Guardian features one of a kind guides like how to do the Wine Country, Backpacking, SF Piers, Chinatown and more. Let the Guardian plug you into new times, ways and places to recreate yourself . . .

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Murphy's Flea Market

By Cecily Murphy

Ed. note: Below, the first edition of this special new Guardian feature, applying the principle of the flea market to all your consumer needs. Every issue we'll do a bit more of your shopping for you, highlighting the special bargains we find, listing auctions and alerting you to any ripoffs we stumble across. If you know of deals we can pass on to other readers, or want to warn against particular goods or merchants, write Cecily Murphy at the Guardian, 1070 Bryant St., SF 94103.

Bargains

Produce: Cheap and Fresh

The best of what I found on a produce pricing trip around the city (mid-September prices):

Best deal of all was the Colma Farmers Fruit Stand, about the only thing in Colma besides cemeteries and flower fields. Take the Bayshore (101) south to the Oyster Pt. exit, left on Airport Blvd., right on Linden Ave., becomes Hillside Blvd., follow for a couple miles until you see the market.

Here's what I found there: Cucumbers, 4/50¢; tomatoes, 4 lb./60¢; grapefruit, 6/\$1; potatoes, 10 lb./75¢; mushrooms, 60¢/lb.; yellow onions, 3 lbs./30¢; bell peppers, 3 lbs./60¢; lemons, 5/30¢; lg. heads romaine lettuce, 25¢; butter lettuce, 15¢; red lettuce, 15¢. Best Bet: Eggs, medium, 77¢/doz., \$1.92/flat (2½ doz.).

The SF Farmers Market, 100 Alemany Blvd., SF, is much larger than Colma's, and there's more chance to dicker over prices. Honeydew melons, 5/\$1.50; snow peas, 45¢/lb.; corn on the cob, 12/\$1; garlic, 70¢/lb.; apples, 6 lb./\$1. Note: pass up the arcade next to the Farmers Market, most things (except some canned goods) are too high.

Bank Market, 609 Clement, SF, is one of those small markets that hauls half the store out onto the sidewalk, luring you in. Some incredible bargains: mushrooms 4 lb./\$1; bell peppers 19¢/lb.; bean sprouts, 29¢/lb.; tomatoes, 15¢/lb.

Those truck stands you've been seeing around the city are soon to disappear—the season's about over for them and they won't be back until spring.

(For produce price comparison purposes: just after I did this pricing, I checked the Lucky at Laguna and Eddy, one of the cheapest of the supers: bell peppers 29¢/lb.; celery 35¢ each—everywhere else it was 25¢—red and butter lettuce, 19¢; tomatoes, 35¢/lb.; corn, 19¢ each.)

If you're going south, try Tom and Pete's in Half Moon Bay; the whole area down there is now covered with ripening pumpkins. Good prices on brussels sprouts (5 lb./\$1) and walnuts (79¢/lb.), everything else about average.

In season now, watch for specials: apples, nuts, corn, pumpkins, berries.

Gourmet Gluttony

Satisfy your specialty food cravings cheaply at Cost Plus, 2552 Taylor, SF, 10 a.m.-9 p.m. daily. In the gourmet food section, I found lots of prices well below what you can get at gourmet sections in supermarkets. Samples: irregular size Gallo salami, 30 oz./\$3.75 (reg. 18½ oz./\$2.71); Geisha baby clams, 10 oz./57¢; Polish pickles (made in Arkansas), 1 pt. 6 oz./55¢; Dijon mustard, 8 oz./39¢; assorted liver and goose pates, 2½ and 4½ oz., 29¢-69¢. Also a whole rack of Spice Island herbs and spices, reg. size marked 20% off.

Free Ride on the Muni?

Did you know that you can get off the Stockton bus on Chestnut St. and get back on with your transfer up to 45 minutes later? The reason for this special deal, so the story goes along Chestnut, is that one of the local merchants was once a member of the PUC. It's the only Muni fringe benefit of its kind we've heard of.

Return of Good Times

Good Times, the fine alternative paper which died off temporarily last year, is back in a new consumer-oriented, community newsletter format, packed with lots of excellent tips. Examples: how to start your own food conspiracy, recycling information, coverage of the upcoming comet. Also a report on city garden plots, if you see a vacant lot you'd like to use you can call 285-9738 to see if it's one of the many available to the public for gardening: the city will pay for water, haul away debris and truck in compost from the city compost heap. All you have to do is work the garden and guard it from dogs, vandals and mealy bugs.

To keep on top of this type information, subscribe to Good Times, 2425 Market, SF 94114. \$3/yr., foreign and institutions \$5.

Bargain Barbers

Free, quality haircuts: both the Yosh and the Vidal Sassoon salons offer free haircuts evenings while training their apprentices, you can save \$10-\$20. The apprentices have state licences and are carefully supervised; expect to get through around

9 pm, and don't ask for just a trim. Best bet: Yosh—the salon is friendlier and they won't insist on giving a certain type cut. (Yosh supervises Tuesday nights.) Both are mainly for women, but will accept a few men.

Yosh: 150 Powell, rm. 308, 989-7704. Tues., Wed. 5:50 pm, make appt. after 9 am for the same evening.

Sassoon: 51 Grant, 397-5105. Mon., Tues., Wed. 6 pm, make appt. one month in advance.

Auctions

Below, the places to try your hand at bidding for bargains this fortnight (for more detailed information on local auctions, see the Guardian, 7/5/73):

Postal Service Auction, Polk Aud., Polk and Grove, 556-2350. Sept. 26 beginning at 8:30 am—preview 8 am-1:30 pm Sept. 25. "Dead parcels."

Col. Leib Rosenblum, Hyatt Regency Hotel, 1 Embarcadero, 334-2666. Sept. 22, 2 pm. Antiques, furnishings, etc.

Police Dept. Auction, City Prison, 801 Bryant (west end of building), 553-1377. Sept. 22, 9 am. Confiscated articles!

Government Surplus Auction, 1150 San Mateo Ave., So. San Francisco, 556-3269. Spot auction, Oct. 5, 9:30 am, preview Sept. 24 thru Oct. 5, 9:30-3:30. Formal auction (by sealed bid) Oct. 9. Vans, cars, trucks, office equipment, etc.

Burns

The New Journalism

Don't be taken in by the slick, 38-page "Diner's Guide" in the latest San Francisco magazine. It's a front cover piece, the annual guide to fine restaurants in the Bay which have won the magazine's Seal of Approval, and it's packed with glowing descriptions and photos of classy eating places, enough to make you drool—but the whole thing, from beginning to end, is paid ads from the restaurants. Only problem is, this year they neglected to tell you, leaving out the clarifying word "advertisement" which usually appears at the top and bottom of such "special sections."

Muni Public Relations

The Chronicle gets all excited about the transit map Muni's making available to its riders ("The Muni's new transit map," the Chron calls it), but actually its just about the same old tired map that's been passed out to tourists for years; it's also printed in the yellow pages of the phone book. You can get one by sending a self-addressed, stamped legal size envelope to the SF Public Utilities Commission, Rm. 287, 949 Presidio Ave., SF. But until the Muni makes good on its promise to print schedules, this will be just the latest in a series of Muni's ripoffs on the SF public.

More public service television

The scenario: the tv stations quietly got approval to put up Sutro tower, they blacked out coverage for years to avoid protests, they got the tower up and trumpeted it would provide better reception for almost everybody. Result: egregious eyesore in the middle of San Francisco, dreadfully poor reception for much of the city, bad reception for many.

Scenario 1: complaints pour into City Hall, the supervisors hold a public hearing at which every station on the tower (KPIX, KBHK, KTVU, KGO, KQED) comes and says reception is better than ever and if there's any problem it is the viewers (who aren't turning their antennae) or the Cablevision (which isn't filling the bad pockets with service.)

Complaints, says Sutro's top engineer Harry Jacobs, have fallen to zero, none in the last month. One reason: Sutro has an unlisted number (which is 681-8850, which we suggest you call to complain). We called, got Jacobs, who said Sutro couldn't do any better. He suggested people take up the matter with Cablevision and the supervisors.

That's jolly: an eyesore plus worse service. We suggest you complain to Terence Faulkner (secretary protom of the cablevision task force, 2371 42nd Ave., SF 94116); Sutro's Jacobs at 681-8850; Lou Simmons, pr man for Sutro, 776-5100; station managers of all stations on the tower (above) and Donald Reiman, Cablevision general manager (285-3800, Ext. 51.). Send us carbons of written complaints. We're doing our own survey!

Barb Advertisers, Take Note:

Gay people be warned: According to attorney Earl Rick Stokes (active in the gay community), there's a lot more than the "at least four major hotels" Herb Caen mentioned Sept. 19 which cooperate with police setting up gays who advertise in the Barb. He thinks most major hotels cooperate, knows personally of burns involving the Del Webb, St. Francis, Fairmont, Hilton (they've got a substation in the basement), Jack Tar, Bellevue and both Hyatts.

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The San Francisco Bay Guardian Classified is a regular feature. The classified gets results: you can find employment, rent a house or sell your Harley. Deadline for ad copy for next issue is Thurs., September 27, 5 p.m. (one week before publication). Enclose payment with ad. To discuss regular or display classified rates call Nancy Destefanis at 861-8033, during the day. Free ads will be accepted for the following categories: Housing Wanted, Rentals, Share Rentals and Employment Wanted. Mail your ad to: The Bay Guardian, 1070 Bryant St., San Francisco, Ca. 94103. All classifieds are accepted at the discretion of the publisher.

<p>PERSONAL</p> <p>JACK WIEDER — Happy Birthday, love and happiness always, Mom, Dad, Grandma, Grandpa, Leona, Steven, Sandy and Spanky.</p> <p>HAPPY WOMAN wanted: empathy, energy, imagination, feedback, equality. Self: 30, Skinner-Lilly thinking. 586-1804. Thank You.</p> <p>SPIRITUAL, RELIGIOUS older (45) man wanted. 235-1547.</p> <p>ALTERNATIVE LIFESTYLE RECYCLING programs for "middle class" adults. For free info call 282-7851, write or come any Wed. at 7:30 to the Black Bart Memorial Center, 238 San Jose Ave., SF 94110.</p> <p>MAN (30) WISHES to meet apolitical woman in 20s who enjoys life and would like to try rural living. Write: Robert Pollack, 3337 Army St., SF.</p> <p>MAN, 27, AQUARIUS, alive & in a healthy direction. Seeks a mate, a woman and a person. Ms. please write PO Box 2051A Berk. or call Chris: 864-3329.</p> <p>ATTENTION CRAFTSMEN and wholesale dealers of anything: I sell goods on consignment at Alameda Flea Market. Michael: 648-1984.</p>	<p>ATTENTION ARTISTS! If interested in forming group to rap about your work, call Mike 387-7747.</p> <p>CARING MAN, understanding, communicative, intelligent, attractive wants to meet similar woman. Am 35, socialist, like outdoors, into personal growth. Tom: PO Box 24679 Oakland, Ca. 94623.</p> <p>EUPSYCHIAN COMMUNITY forming. Self-actualizing adults searching for compatible people. Purpose: to live together, to encounter, to be intimate. We want to live in SF. We work for a living. For info: 731-2703.</p> <p>HAPPY BIRTHDAY EDY <i>A Person in Her Own Right!</i> From: Mighty Joe Young, Baby Gorilla, Chartanooga 3, Sharon, and other assorted S.F. crazies! We salute you!</p> <p>EMPLOYMENT</p> <p>PERSON NEEDED to sell Guardian subscriptions over the phone. Slave wages — bad hours — good atmosphere. Must be crazy about the Guardian & able to convince others that they should be too. Cecily: 861-9600.</p>	<p>EXPERIENCED WRITER/PHOTOGRAPHY, interested in doing freelance work whether it be weddings, scenic, portraits, article writing, editing, research or paste-up and layout. Jackie: 465-9583 and leave a message.</p> <p><i>Have we got a job for you!</i> DAISY EMPLOYMENT AGENCY We have jobs \$550-900 for experienced sectys., legal & executive. Stat typists, tech. ed., sales trainee. ALSO TEMPORARY JOBS FOR SECRETARIES & TYPISTS 1182 Market St. S.F. 863-5194</p> <p>Art Jobs Agency We have people who report daily and weekly newspapers edit textbooks write copy for all media 622 Washington Street San Francisco 94111 392-2186</p>	<p>GIVE IT ALL you've got as a volunteer. Help in putting together our photographic community. 849-1000.</p> <p>Mary Souza personnel Agency Placing Legal and Executive Secretaries 100% FREE Many Jobs \$650-\$750 12 Geary 433-7575</p> <p>MASON'S & PLUMBERS & men & women with construction skills to work on Agbayani Village, Delano, Calif., a retirement village for farm workers & service project of the United Farm Workers Union. If you can donate some time call Nancy Destefanis days: 861-8033, evenings: 665-8950.</p> <p><i>What Sort of Person Reads The Guardian?</i> MANY TIMES IT'S SOMEONE EARNESTLY LOOKING FOR A GOOD JOB. GUARDIAN CLASSIFIEDS REACH 80,000 POTENTIAL JOB SEEKERS EVERY 2 WEEKS... INEXPENSIVELY. CALL NANCY AT 861-8033 FOR ALL THE INFORMATION.</p>	<p>DISTRIBUTE BAY GUARDIANS and service our newsmagazine. Flexible 25/30 hours per week. Need van or pick-up. Barbara: 861-9600.</p> <p>EXECUTIVE SECRETARY, mature family person, accurate typist, pleasant office in home setting, 30-40 hr. wk., flexible hrs., some work at home OK, North Beach, \$3/hr. 771-8668.</p> <p>EXCITING OVERSEAS JOBS. Directory \$1.00. Research Associates, Box 889-AY, Belmont, Ca. 94002.</p> <p>PERMANENT SELLER at Alameda Flea Market seeks groovy couple w/van to work Sats. & Suns. Prefer SF couple, but elsewhere cool if access to garage. Flea Market exp. unrec. If you dig dealing w/people. Michael: 648-1984.</p> <p>THE GUARDIAN really needs volunteers to make phone calls for consumer surveys, super lists, entertainment guides, etc. Please call Cecily: 861-9600.</p> <p>MONEY! Make it in mail order. Free! Send for catalogs & info. Graphics, 140 Lisbon St., San Rafael, Ca.</p>
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EARTHMOTHER who enjoys kids, cooking, & can survive in L.A. Long hours, little money (\$200), lots of good feelings. (213) 821-8369.

FEMALE CO-WORKER for small promotion company specializing in craft fairs. Should be creative, flexible & willing to travel. Exp. in advertising design & placement essential. Would consider arrangement w/ innovative ad firm. Write Warfield, 230 Arriba, No. 8, Sunnyvale 94086.

FUNDRAISER WANTED: The Bay Guardian is searching for an aggressive, idea-filled person to help coordinate our major new promotion/fundraising drive to finance a bigger and better Guardian, lawsuit against the Chronicle, etc. To organize benefits, direct mail, college campaign, you name it. Some seed money, you'll get a healthy cut of what you bring in. Send resume, ideas to Fundraiser, San Francisco Bay Guardian, 1070 Bryant St., SF 94103.

EMPLOYMENT WANTED

EDITING, TYPING. Leave message for M. Moorcroft: 776-5815, x 222.

HOUSEPAINTER. Exp. interior housepainter. Reasonable rates, quality work. 824-5243 eves.

NURSERY SCHOOL needs substitute teachers. Send name & address to 843 Dolores St., SF, Ca. 94110.

WARM, RESPONSIVE, mature woman with Kg., Nurs. School & primary grade exp. seeks work in smaller school environment. Some exp. with reading disabilities. PT or ass't teacher considered. 845-3726.

GUARDIAN ARTIST avail. for freelance paste-up, design, cartoons. Good work at very reasonable rates. Drop me a line: George Koch, 2500 Durant, Apt. 302, Berk., 94704.

WANT ENTRY into media: writing, editing, television, theatre. Eager to learn; female 24, people & experience oriented, money is secondary. Bilingual (French), some secretarial skills, degree in Sociology and Education. Diane: 775-9793, Rm. 43A.

GENTLE, RESPONSIBLE young woman seeks regular afternoon babysitting in Berk. Creative cook, exper. nanny. Will do housework. Kate: 843-4993.

WANT SOME kind of interest trip. Speak Spanish, some Italian. I'm into live theatre (directing), nutrition, literature. I could really get into working with youth in some community oriented effort. I need some money, but am much more interested in growing from some kind of creative involvement. Luis Romero: 775-9793, 34A.

GRAPHIC DESIGNER seeks pt/ft employment. I've also done copy, animation, industrial/exhibit, multimedia, illustration and research. Vast visualizations remarkably rendered. S. Skolnick: 282-6605.

ARTIST. 15 yrs. wide experience in graphic design and production. Full time or free lance. Prices flexible. Dennis Kiernan: 387-5585 or 387-7643.

MAN, 23, TYPING 75 WPM, proficient MTST/SC operator with all journalism and editorial skills, seeks paralegal, publishing or related challenging work in SF or East Bay. Call or write: Jonathan, 1104 Harrison, SF 94103, 864-2551.

ITALIAN RESTAURANT needs waitress. Come to 5609 Geary, from 4 pm on.

WOMAN, 25, WILL do office work, housework, childcare, odd jobs. PT or 1-day jobs OK. Also exp. dk-rm. asst. Refs. Nona: 552 3391.

WOMAN, 28, MSW in Soc. Wk., wants stimulating, non-estab. job in/out soc. wk. Loves wk. w/children & teens. Great organizer. Into outdoors & crafts. Betty: 564 5376.

TWO HUNGRY MUSICIANS seek side line employment. Excellent wk. done in: interior painting, wood finishing, dry wall work, moving, hauling. Call: Hungry Musicians: 864-9226 or 864-9126.

HIGH SCHOOL GRAD. needs wk. Do anything. John: 334-6267.

BILINGUAL FEMALE, 26, (Span. & Eng.), exp. elem. teaching & curriculum writing, seeks work. Maritza: 648-7871.

GAL FRIDAY wts. PT emp. w/ elderly couple. 931-5597.

REAL ESTATE

BEAUTIFUL 8 bdrm. house, 4 cabins, incredible garden, built 1913. Small town, Russian River. \$36,000, 25% down. (707) 865-9958.

SPECIALIZING IN THE UNUSUAL Central Realty, Arlene Slaughter 6436 Telegraph Ave., Oakland. OL 8-2177, TH 9-2976 eves.

HUMBOLDT COUNTY - 40 acre parcels, camp, hunt, relax. BEAUTIFUL. Located near National Forests and river. Over 2700 acres to choose from. \$10,000 and up. Good terms. Free brochure. Contact United Land & Timber Realty, General Delivery, Van Duzen Branch, Bridgeville, Ca., 95526. (707) 574-6228.

MENDOCINO COUNTY - 40 acres. Forested and gentle w/sunny openings. Secluded, good soil, air. \$14,600 25% dn. We've a couple planning homestead adjoining and desire neighbors w/like ideas. Charles and Kathy, Gen. Del., Camp Meeker, Ca.

RENTALS

FOR RENT: 1 bdrm. garden cottage, private, trees, flowers, newly decorated, carpet. \$200/mo. incl. utilities. No children/pets. Nr. Mission & 21st. Avail. Oct. 1st. Eves., wknds.: 285-3960.

WORK SPACE avail. in warehouse community. Exciting environment for artists, craftspeople, groups. Kathy: 431-7410, or Irene/Albert: 861-5655.

PHOTO STUDIO/DARKROOM \$40/mo. 425 14th St., SF. 431-5766 or 552-3745.

BACHELOR PARADISE in Stinson Beach avail. from Oct. 22 for 1 or 2 months. Furn., right on water. \$250/mo. PO Box 626, Stinson Beach 94970.

A WAREHOUSE COMMUNITY has space avail. for together people. 861-3345 ask for olive oil.

FLAT FOR RENT. 6 rms. 2 fireplaces, hardwood floors, back yard. Sunset Dist. across from Park. \$250 mo. 665-2673 or 668-1623.

SHARE RENTALS

RESPONSIBLE FEMALE student, 21, needs roommate to share spacious convenient Marina apt. Katherine: 441-1079.

MAN OR WOMAN to share lg. hse. Portola w/3. Own lg. rm., walk-in closet, view. Homey atmosphere, much sun, garden, work space. Prefer 25-35, responsible, energetic. 239-9227.

VICTORIAN ON PANHANDLE, share w/2. Own rm. Infant or pregnant ok. \$70 plus 1/3 util., or trade for 30 hrs./wk. day care 1 tot 2 1/2. 863-6541 after 2 p.m.

SHARE PANHANDLE, \$85 for lg. rm. facing sunny courtyard. Quiet, clean. Gay man in 20's pref. Stimulating, sane, stable home atmosphere. 752-8623.

SHARE LARGE NOE VALLEY flat w/2 others. Pref. someone over 25, responsible, into sharing food and companionship, but also w/own interests. Place includes beautiful backyard. Sorry, landlord won't allow pets. Rent \$70 plus util. 824-2865.

I'D LIKE a share in an apt., nd. own room, relative order. Prefer live w/people in school or recently departed. I'm 24, straight, interested in writing. Douglas: 776-5210.

TO RENT FOR OCTOBER: lg. rm. in Nob Hill flat, \$65. 771-7556.

1 FEM, 25 plus, share lge. Pac. Hts. flat w/same. Very nice, deck, yd., being re-decorated. No pets. 474-1123 eves.

MALE ARTIST, 33 wants female interested in art, mutual growth, to share large apt. Bill 626-4468.

LIBERATED MALE, 50, wants to share your living quarters. Any combination male/female acceptable. PO Box 99064 SF 94109.

LOVELY VICTORIAN HOUSE, 5 rm., 2nd Ave. by Clement. Own rm. w/private 1/2 bath. Woman, 30, and son, 5 (there 1/2 time). \$117.50 plus util. or rent as room and kitchen privileges, \$100. Judy: 387-4940, messages: 564-1442.

WANT GIRL share flat Laurel Hgts. w/3 F. Own rm. Gd. trans. 929-8565.

WANTED FEMALE share large home. Child considered, \$105/mo., lg. sunny rm., yard, frpl. Share w/ 2 M, 3 F. Donna, Hank: 665-2578.

LG. RM. W/SHOWER & Xtra workspace, yard. Share w/Mom & 4 yr. old. Prefer quiet, responsible, working, non-smoker. No kids, pets. Susan: 586-0941 eves.; 863-3151 days.

COMMERCIAL ARTIST, 30, desires to share partly furn. 2 bdrm. apt. Clay-Hyde area. \$110. View. Desire quiet, neat person. Paul: 885-1973.

CREATIVE FEMALE art teacher, 30, seeks responsible female to share spacious, pretty home. Frpl., carpeting, own rms. East Bay. 223-6492.

MAN, GAY, SHARE expense & chores of cabin, 18 acres, N.W. Sonoma Co. Woodburning heat & cooking. Prefer person exp. in carpentry/gardening, etc. \$50/mo. maybe less if experienced. Non-smoker, good food, quiet but lively household. Abel Cruz, P.O. Box 137 Cazadero, 95421.

FEMALE ROOMMATE wanted for downtown apt., own rm., easy access City. \$77/mo., quiet sane. Nancy: 885-2625 nights.

RESPONSIBLE FEMALE to sublet rm. up to 10 mo. in 3 bdrm. flat nr. Clement St. w/2 F & child. \$67/mo. Eve: 752-7134.

NEAT FRIENDLY WOMAN 25-35 to share sunny flat w/1 F & 1 M. Quiet student/employed person. Lg. rm., nice street, good trans. No pets. Pref. non-smokers. View & frpl. \$75+util. 431-7196 before 10 pm.

WE ARE 2 F and 2 M and we need another to share rent. Someone who is intelligent, independent, aware and with a good sense of humor. Polk/Calif. \$70/mo. 928-0268.

NON-SEXIST MAN wanted to share lg. Alamo Sq. apt. w/2 women, man, 2 children. Own rm., share meals, housework. Non-smoker pref. \$70. 552-3391.

WANTED: ROOMMATE to share 2 bdrm. apt. Nob Hill area, own rm. \$92/mo. Mellow, quiet. Richard: 928-6542 (keep trying).

HOUSING WANTED

\$50 REWARD. Guardian writer needs 2 bdrm. house or big apt. Noe Valley. Can do some fix-up. To \$225. Moving out of a great place? Let me know and get yourself travelling money. Katy, 861-9600, or 921-8166.

WOMAN, MID-20s, seeks rm. to rent in communal household. Interested in living w/individuals who are not idealistic about placid group livings and who are open & honest in personal interactions. Prefer Noe Valley, but other areas OK. Call Gayle at: MA6-2246

COLL. GRAD. COUPLE desires sm. house in coastline area, to \$160. Dependable. Refs. 355-1301.

FEMALE ART STUDENT, 19, needs furn. living area. Prefer Russian/Nob Hill/N. Beach. Price open. Write: J. Kempkes, 2227 Taylor No. 7, SF, 94133/Call 673-1486.

FEMALE TEACHER, 27, wants share house/flat with other resp. mature female (s). Can pay \$100. Adriene: 647-3504.

PROFESSIONAL MAN seeks quiet rustic house in sharing arrangement w/1-2 others: or non-sharing studio/1 bdrm. apt. w/pool. N. Berkeley area pref., other considered. Al: 654-5310.

QUIET & SUNNY place for student couple nr. Cal State SF under \$150/mo. in Sept. Write: Joe Puretz, 3644 Moultrie, San Diego 92117. (714) 274-2742.

HELP — our landlord is evicting us. We need 2 rms. in quiet household but would take rooms in sep. places. Both of us gay women writers. Cancer & Pisces, good cooks, like animals. 648-5809 eves.

WANT ROOM in a house with artists or craftsmen. Pat: 848-1322 7 pm-9:30 pm Mon.-Thurs.

WANT LG. OLDER home in N. Napa Valley—will fix, paint, repair, clean. 3 adults, employed. 666-2131.

HOUSE OR COTTAGE wanted in exchange for work (gardening, housework, etc.) nr. beach/country by ex-Summerhill teacher anywhere on West Coast. Nancy: 321-0187.

\$25 REWARD. Resp. couple w/2 sedate cats seeks flat, apt., or small house with light & space in SF. Can do repairs & carpentry. Top rent \$165. Joe & Diane 910 Kansas, SF 94107.

RESPONSIBLE, FRIENDLY professional couple (no kids/pets) seeks a 4-5 rm. flat/apt./house pref. in Eureka/Noe Valley. Pay up to \$200. Al: 552-1861.

COUPLE SEEKS flat/house/apt. in Eureka/Noe Valleys. We have no pets or children. Frpl. & yard desirable. We live quietly, in love. Sandra or Jim: 333-9041.

FEMALE GRAD. student (employed) seeks view apt. or share w/ same. Poss. exch. part rent for it. Babysitting. 582-9834 after 6 pm or wknds.

MALE GRAD., 32, student/worker needs small apt. or room by Oct. 1. Am resp., quiet, straight, like to keep to myself. Not seeking commune, substitute family, companion or lover. Just a place to live. Into music writing, plants, not into neurotics. Rick: 751-5989.

PRIVATE SCHOOL needs 5 rms. or more. Noe Valley/Bernal Heights. 552-3938, Karen: 826-3878, Jimmy: 863-5892.

3 PEOPLE (civil servants) need 3 bdrm. flat (pref. up) by 10/24. Noe Valley, Castro, Dolores areas gd. Around \$200. 824-6061 eves.

FEMALE, 25, WRITER, seeks liveable city housing. Pref. Richmond, Upper Market or Western Addition. Pat: 885-6265, nights.

A ROOF needed on my old convertible. I will pay \$35 for satisfactory repair of the top & rear window. Wendy: 861-9600, 388-4194.

AUTOMOTIVE

69 BULTACO Metralla 250 cc cafe racer, s & w shocks, Tommaselli Cip-ons, half-fairing New Kiliis, completely rebuilt motor \$525. 282-3106.

'63 CHEVY NOVA st. wagon, nds. tune-up & new battery. Will perform if you have a little time to re-live it. \$35/best offer. A bargain. 752-8623.

2 NEW NYLON tubeless tires w/ rims. Used 2 mos. in city driving. Size B 78-13. Pd. \$29 ea. will sell both for \$35. Call Eloise 861-8033.

VW SQUAREBACK '65 \$450. David: 861-1355.

WE WANT VOLVO MECHANIC to teach us for \$ or barter. Nona & Willie: 552-3391.

FAMILY with 2 Renault 16 cars needs loving, honest, dependable mechanic. 664-4313, 3-7 p.m.

DRIVING LESSONS
"Safely Since 1955
Better Driving School
\$9.00/hr. 621-3366

BOOKS

BOOK SALE 25¢ — 50¢ — \$1.00 P.M. BOOKSTORE

728 Vallejo St.
(Bet. Stockton & Powell)
989-3089
Mon.-Sat.: Noon to 7 p.m.

BUSINESS PERSONALS

MAN, 50, DROP OUT, educated, cultured, therapy freak, has ecologically sound business idea which hopefully will promote self-actualization. Wants working partner small investment. PO Box 99064, SF 94109.

PLANT STORE FOR SALE in Noe Valley. Good potential. Good deal. Call 824-7020/826-7979.

CHILD CARE

NOE VALLEY pre-school. Excellent licensed pre-school for children aged 2 yrs 3 mos. through 5 years. Two sessions per day — 9 a.m. to noon, 1-4. \$4 per session. Individual growth encouraged by warm and highly qualified man & woman. Interested SF parents call 285-0657.

COUNSELING

HANS STEINKELLNER, M.A. Exp. counseling and therapy. Jungian-oriented. Individuals & couples (415) 524-2055.

PERSONAL GROWTH & LIFE Adjustment counseling. Dr. Mitchell E. Timin PhD. \$7/hr. 525-6658.

UNDOGMATIC individual and family counseling. \$10/hr. or barter for electrical, plumbing, carpentering or sewing services. 658-1117.

NEO-REICHIAN growth groups, workshops, individual counseling. Free the energy flow in the body and experience the full range of emotions. Reasonable prices/barter. Sheila Henry, M.A.: 924-3495.

NORTH BERKELEY Counseling Service treats premature ejaculation, impotence. Licensed Masters/Johnson sex therapy. Sex surrogate. 526-1975.

PREGNANT?

... and you didn't want to be?

Suddenly your life has changed. Maybe you're confused, afraid. But you're not alone. Someone cares about you.

BIRTHRIGHT
CALL 863-0800
Help is free and confidential. Maybe they can make your tomorrows come a little easier.

UNWANTED PREGNANCY

Free information and pregnancy test
Referral for termination.

NON-PROFIT COUNSELING SERVICE

Phone: 433-5855

ENTERTAINMENT

THE PUPPET HOUSE: you set the date and we arrive! Magical, musical, colorful puppet shows for birthday parties and other special occasions. For children's entertainment call 845-5389.

GARAGE SALE

FURN., toys, plants, baked gds., art. Sat. Sept. 22, 2418 Pacific. 10-4.

HOUSE SALE must sell everything. No reasonable offer refused. Wkends. Sat. & Sun. Joe Carta, 420 Woolsey St., SF

GARAGE SALE: clothing, appliances, furn., rugs, sport gds., bric-a-brac, you name it, it's here. 180 Terrace, off Santa Clara, Sat. 22, Sun. 23.

GROUPS

NEW GROUPS BEGINNING. The Community Counseling Center for groups, individual counseling and community forums. See our ad in Schools & Inst. on page For more info: 849-4732.

GEOMEDIA: BUCK FULLER rudder; doin' McLuhan? Group formation grazing in paleopastures on media geysers; critical phenomenology & environmental collaboration. Every Thurs. eve. Richard: 621-4605.

"BIOENERGETICS" WHAT IS IT? How does it work? Will it work for you? These questions and any you come up with can be answered at a free one-hour presentation every Weds. night, 7 p.m. sharp at 2001 Bryant Street, SF.

GESTALT continuing group has 2 openings. Meets Tues. nites. \$15/mo. Group limited to 8. 648-5553.

PRIMAL-FEELING process. Based on primal theory. Write: Oregon Feeling Center 680 Lincoln Eugene, Oregon 97401, phone: (503) 342-1916.

DROP-IN-GROUP — Thurs., 7:30 p.m., 716 Arguello Blvd., 752-2928, Bob Cromey, for more info. Singles, divorced. Meet new people. Communicate more directly, encounter, gestalt and awareness techniques used. \$5.00.

SINGLES encounter drop-in. Every Fri., 8 p.m. Exp'd. guide. \$3 incl. refreshments. 1321 Grove, Berk., 525-4539.

SINGLES/COUPLES Encounter Group. Singles Sat. 4-6 p.m. Couples Sun. 2-4 p.m. 664-4979.

PRIMAL GROWTH MARATHON at the Growth Church Aug. 31-Sept. 1 Bob Cook, Ph.D. 965-2124

PRIMAL BASED THERAPY at Peoples Prices

State licensed, Marin Center trained therapist now offers this revolutionary & highly effective therapy to the many who previously could not afford it.

For Information Call:
Daniel Goldstein, Director

The Berkeley Center 924-7559

HATHA YOGA GROUP meets saturday mornings at 10, 1428 bush near polk st. small donation.

CALL JANE RADCLIFFE, 586-4577 OR JUST COME.

HOME SERVICES

JOB SATISFACTION more important than \$. BS. Acct. evolved wishes to expand knowledge into any new area. Retail exp., writing, photog. All offers consid. Stuart: 658-1028.

MOVER, mucho exp. will do any moving or storage job at a price you can't say no to. Check other prices, then call me. From 1 piece to a housefull. Michael: 648-1984.

TRUCKING, hauling, moving done cheerfully, reasonably, carefully. Anytime day or night, anywhere. Possible bartering. Rocky Mountain Movers: 626-1266.

HAULING & MOVING. Will transport anything anywhere, cheap: anything ethical for reasonable remuneration. Three trucks, plenty people, plenty skills. Call Treefrog: 845-0521, 525-3292, 548-4589.

HOUSE CLEANING: gd. work, refs., reasonable rates. 566-9319.

HOUSEWORK, cleaning: 668-1299.

MOVING — I have van, will help you move. Exp. Bob Ross: 441-3150, Ext. 511.

ANY SERVICE for the home at real people's rates! Painting, plumbing, carpentry, repairs, basement cleaning, moving, storage, etc. You name it, we do it, or find someone who can. We love to barter our services for saleable goodies. 648-1984, 7 days, noon-midnight.

INSTRUCTION

STAINED GLASS CLASSES. The finest available anywhere. Limited to 6 students. \$40, includes all materials. MOLICA STAINED GLASS 1940-a Bonita, near Univ. Ave., Berkeley. 849-1591.

SNOOPY GORILLA SCHOOL has openings for children 5-8. Anti-racist, antisexist, alternative education. 552-3938 or 863-5892.

BERNAL HEIGHTS COOP Pre-school. 534 Precita Ave. Licensed cooperative. 2 1/2-5 yrs. 9:30 - 12:30 \$12-\$20/mo. 626-4285.

CHILDRENS' movement class, Sats. 10-11 a.m., 2041 Larkin nr. Vallejo, San Francisco. Playful, sensitive, \$1. Call 752-3012 or 776-4910.

OBOE AND RECORDER teacher seeks students. Dan: 431-2628.

SUBSCRIBE SUBSCRIBE
SUBSCRIBE SUBSCRIBE

GERMAN Individuals & groups. Reasonable. Moorcroft: 776-5815, x222.

FRENCH & GERMAN by split native Heliotrop teacher. Have fun learning. 863-4477.

SF ART CENTER painting/drawing instruction. Reas. priced. 425 14th St., SF. 431-5766 or 552-3745.

BASIC PRINTING AND FILM DEVELOPING classes for beginners/intermediates. Small classes - specialized instruction. 849-1000.

BELLY DANCE - beginners, intermediate, advanced. 12 lesson series or individual classes. Additional info: 824-6657.

WANTED: INDIAN SIGN language lessons. Marianne: 845-8277, eves.

BASKETRY AND STITCHERY classes. Basic techniques to free creation. Brochures: Augusta Lucas: 848-3997.

FOR HEALTH of body & mind Hatha Yoga classes on Potrero Hill. Morn. & eve. Phone 824-5243 eves.

GUITAR LESSONS, all styles, and elec. bass. Bob, the smiling professional: 863-5932.

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"Safely Since 1955"
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\$9.00/hr. 621-3366

MEN AND WOMEN Be a Professional BARTENDER

Full or Part Time

Train in one week (days) or two weeks (evenings). Free placement assistance. Tuition payment plan available. For a FREE BROCHURE

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San Francisco

MISCELLANEOUS FOR SALE

WOMAN'S 20" 3-SPEED bicycle w/rack and light for sale, \$30; used 69M cable blinded Head Standard skis, poles gratis, \$20. Call 333-9041.

DEFEAT Indian discrimination. Support Equal Rights. REMEMBER WOUNDED KNEE bumperstickers, 2/\$1, 5/\$2. JB Enterprises, Box 324-G, Yankton, S.D. 57078.

BUY YOUR sensual furniture where it's created. Fantasy Furniture Co. Waterbeds & Custom Furnisher. 2741 - 10th St., Berkeley: 841-3322.

"DOES REAGAN PAY TAXES?" bumper sticker, plus info. on defeating the Reagan Tax Hoax this Nov., \$1 contribution. Break-through '74, Box 1906D, San Pedro, Calif. 90733.

GINSENG — the vital herb. Used and praised for 2000 years. Now you can send for fine Korean & Chinese Ginseng. Korean: Instant Tea (12 bags/\$2.75); 100% pure powder (50 grams - 2 mo. supply/ \$7.75); White Roots (Pine Grade \$3.00/1/2 oz.), (Heaven Grade \$5.00/1/2 oz.). Chinese: Red Roots (\$8.00/oz.). Write: Budd-schneider, Dept. A, Box 77525, SF, Ca. 94107. High quality, satisfaction guaranteed.

BICYCLES - New, used, rebuilt: Lg. selec. of men's, women's & Children's 1, 3, 5 & 10 spds. Spoke and Wheel, 2078 San Pablo Ave., Berk., 848-2119.

VIOLINS — 19th Century violin \$150, child's violin \$100, good learner's violin \$75. All new hairs & strung w/new bridges. Gary: 221-7803.

GIBSON SG STANDARD electric guitar w/case born 1964 in New York. \$170/offer. 285-4066.

RMI ELECTRIC PIANO - Harpsichord model 300A. Just tuned & in very good cond. Comes w/foot pedals. New it's \$1000, want \$500. Call (408) 338-3765 (Brookdale, Ca.)

PIONEER PL 41 turntable; prime cond.; almost new cartridge. \$100/offer. Geoff: 824-1963.

HARMON KARDON SC20 stereo system, HK20 speakers, fine shape, \$150. 282-3106.

ZODIAC SIMPLEX DINGHY, 6 mos. old. Paid \$475, want \$350, w/ 4 1/2 h.p. motor \$500. Duane: 467-2109.

1915 National cash register. In good working cond. 342-6454.

RADIAL ARM SAW & stand, new \$225. New kitchen range hood/fan \$60. Victrola \$75. 1 x 12" barn wood. 282-9290.

NEW CEDAR & FIR COUCH, inlay table, linen & leather cushions, 10' long. 282-9290.

FREIDLANDER for sale by owner. Fine aquatint; unusual size, light colors, early work. \$550/best offer. 391-9499 days, or 563-4078 eves.

KIRLIAN corona discharge photographic apparatus 60 pg. book \$5, environmental radiation monitoring system 22 pg. \$3 guaranteed. HSDG. 300 Broadway Number 39 SF, 94133.

BIOFEEDBACK electronic equipment, oscilloscopes, tektronix, Beckman, VOM, PH meter, 346-0666.

MUSIC

ALTO wishes to join or form informal choral group esp. for Christmas. Rebecca: 346-3928.

PIANO TUNING \$20 and minor repairs. Satisfaction guaranteed. Also electric pianos. 457-5404/457-3230.

CLASSICAL CHAMBER MUSIC. Amateur string and wind players: join us for easy-going sight reading. Don: 824-2043, Eline: 824-4318.

MUSIC INSTRUCTION

GUITAR LESSONS — improvisation and theory in jazz, rock, country, blues. Beginners welcome. David: 285-4169.

PIANO LESSONS \$5. In jazz improvisation, theory, rock, song writing, ear training, voicing. 457-5404/457-3239.

CLASSIC GUITAR lessons. Emphasis on interpretation and technique. Kathryn Ellis: 771-6288.

BLUES PIANO lessons, improv. theory, beg. welcome. Arlene: 282-3106.

EXPERIENCED FLUTIST: graduate of East Coast conservatory, instructor at Antioch College. 15 yrs. playing exp.: classical, rock, contemporary jazz, theory, history. Teaches beginning, intermediate, advanced students. Also interested in joining working classical or rock-jazz group. Call Elizabeth 566-5120.

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Stephen Pollard
841-1764

PETS

STRAY KITTENS need kind, permanent homes. Very shy (but not scratchy) - need lotsa love. Pretty - 1 grey, 2 spotty. Healthy, but haven't had shots. About 8 wks. Stephanie: 285-7310.

SNEAKERY SOFT tabby short-hair will you love us rambunctious tabby/white medium hair shy. Eves: 552-2954.

VERY SPECIAL KITTY, soft, sensitive, quiet. Black med. haired, 6 mo. Don't want to give him away, will have to be to very special people. 552-2954 after 6.

FREE DOG! Full grown mixed shepherd, gold & black long hair, very friendly, mild & playful - needs gd. home. 282-8871 after 6 p.m.

FANTASTIC, 2 year male Lab free. Loyal & devoted - needs home & place to run. Call 647-2380.

PHOTOGRAPHY

WANTED — C-MOUNT zoom lens with side viewfinder (reflex) to fit on non-reflex 16mm camera. 776-6703.

ASHI PENTAX, Spot. II w/tripod & flash attachment for sale. Gd. cond., rarely used. Neil: 626-1266.

EASTMAN 5 x 7 view camera. Mahog body & 190mm wide-field Ektar lens. Case, holders: \$350 or trade for RB-67 (excellent cond.) Call 771-7328 eves.

HONEYWELL PENTAX Spot-matic. 3 Super Takamura lenses: 55mm F 1.8, 20mm F 4.5, 135mm F 3.5 Lens cases and lensshades. \$400 firm. 673-8348 after 6 p.m.

GETTING HUNGRY in the dark-room? We eat family style every night — it's only a buck. 849-1000.

SENSUOUS available light photography & videotape. Brochure \$1/Thomas Saylor & Co. PO Box 655, SF 94101. 431-2195.

HAVE YOU SHAPED an environment you'd like to share w/others? We're doing a photo-essay on SF apts., flats, lofts, etc. If you'd like us to photograph yours call 391-1140 or 681-3846.

PROFESSIONAL, ATTRACTIVE male model, 23, will pose for photographer in return for prints. Legit. only please! Mike Holliday: 776-5815.

POLITICAL

BRAC—ANYONE ORGANIZING— or interested in doing so—the Brotherhood of Railway and Airline Clerks please contact Steve Barton, 1441 Larkin St., SF, Ca. 94109; tel. 775-7914.

CLEAN OUT CITY HALL POLLUTION! Bring info. on environmental issues to city's voters. Call Campaign Committee for SF Tomorrow. Tony: 752-6407.

PROFESSIONAL SERVICES

GRAPHIC ARTIST on Guardian art staff will do freelance design work on alternate weeks — brochures, cards, flyers, ads, what have you. Call Wendy at 861-9600 or 388-4194.

SELF-DIVORCE. Expert, full legal assistance. Fast, successful proceedings (415) 673-3317.

SWEDISH MASSAGE for men and women. By licensed masseur, Jim: 431-0364.

SEWING MACHINE REPAIR—cheap honest, guaranteed. Exper. married student will repair in yr. home. Call for estimate: Paul: 333-1559.

BAY PRINT COLLECTIVE, cooperative printers/publishers, doing posters, magazines, books, flyers, etc. Call 525-3366; Bay Warehouse, 805 Gillman St., Berk., Ca.

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IF YOU ARE single, sincere, of good morals, and honestly wish to meet a pal, sweetheart, or mate, send us your name and address. Information sent in plain envelopes. Strictly confidential. New Life Matrimonial Agency P.O. Box 15617, New Orleans, La., 70175, Sta B. A Se habla Español. Send two recent photos of yourself.

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PUBLICATIONS

FILMCALENDAR — the most comprehensive monthly listing of the best film events in the Bay Area. \$2.65/yr. or 25¢/sample copy. 2908 Channing Way, Berk., Ca. 94704.

ESPRESSO, quarterly for new writing, seeks original prose and poetry showing imagination and concern with the craft of writing. For announcement, write ESPRESSO, Box 1466, Pacifica, Ca. 94044.

MASSAGE — Try Emily's energizing, expert massage. Uplifts, cleanses and rejuvenates the body - relaxes the min - releases the spirit. Call Emily: 956-7546.

PUBLIC NOTICES

STAR TREK VIDEO cassette club meets every Tues. at 8 p.m., 2121 Taylor St., SF. We replay recorded episodes, rap and plot new ways to stimulate a new series. Bring wine and cheese to share. Information: 673-2974.

FREE E.S.P. TEST send self-addressed stamped envelope Box 303, 1230 Grant Ave., SF, Ca. 94133.

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GOING SOMEWHERE? Need ride or riders (share driving costs)? Call SF Ride Center. 824-8397.

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HELP! Looking for a cheap VW mechanic & used VW parts. Cecily, Jeanette, Bill or Barbara: 861-9600.

SYMBAS HIGH SCHOOL has much need for good furniture, desks, treadle sewing machine, art & music equipment, carpentry tools, etc. Can pick up. Tax deductible! 621-4131 after 6 p.m.

WANTED: GILMORE or similar quality jack loom 8 harness, 36"-48". 652-4112 before 10 a.m./after 11 p.m.

WORKSHOPS

LSAT. Intensive course will prepare you to take the Law School Aptitude Test. Write Law Boards Institute, 875 Dolores No. 2, SF, Ca. 94110 or call 731-1500.

BREAKWATER is a training/counseling/consulting agency dealing with human relations skills.

October/November Programs

1. Life Planning Seminar - October
2. Third World Perspectives
3. Supervision/Decision Making Skills (November)
4. Parent-Youth Communication (4 eve. sessions)

Workshops:

1. Overview of Counseling (Oct. 20)
2. Social Issues & The Schools (Nov. 17)

WRITE OR PHONE FOR MORE INFORMATION: 527-7592, P.O. BOX 2206 BERKELEY 94702

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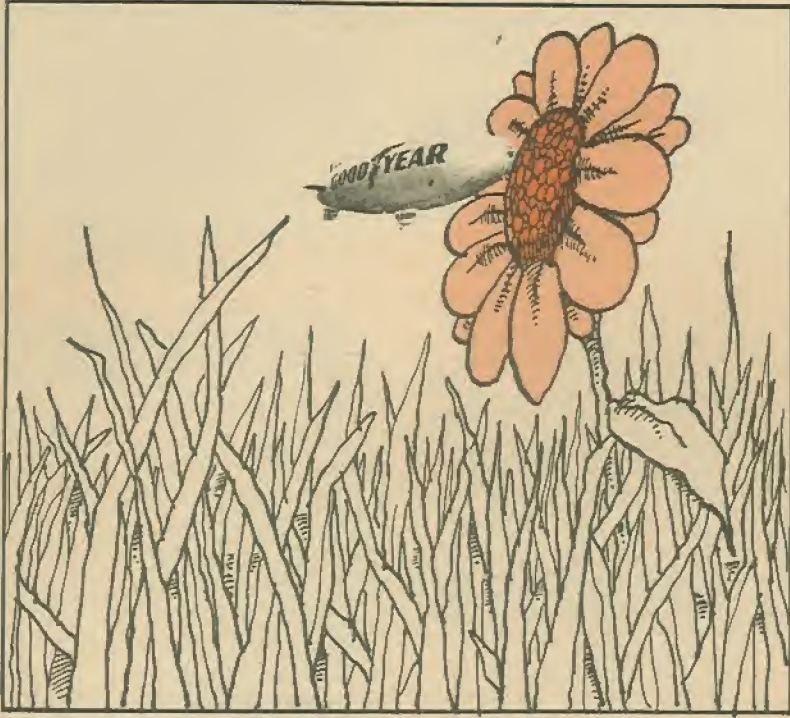
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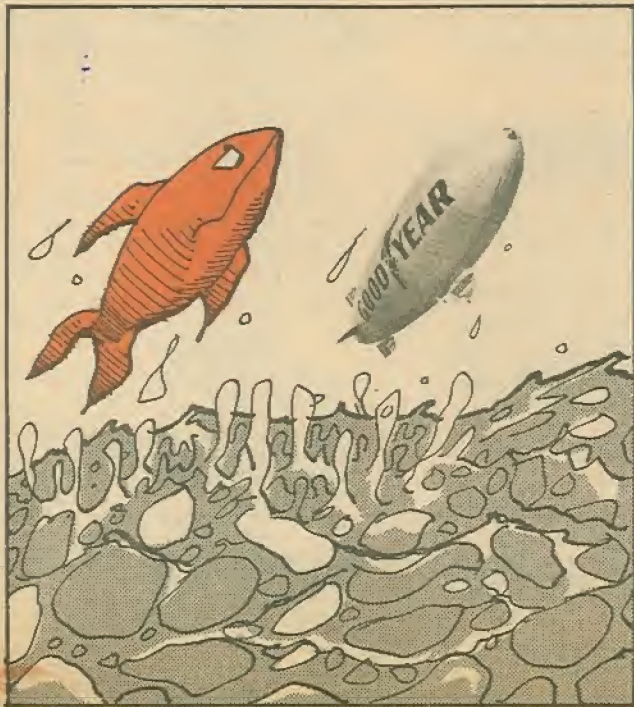
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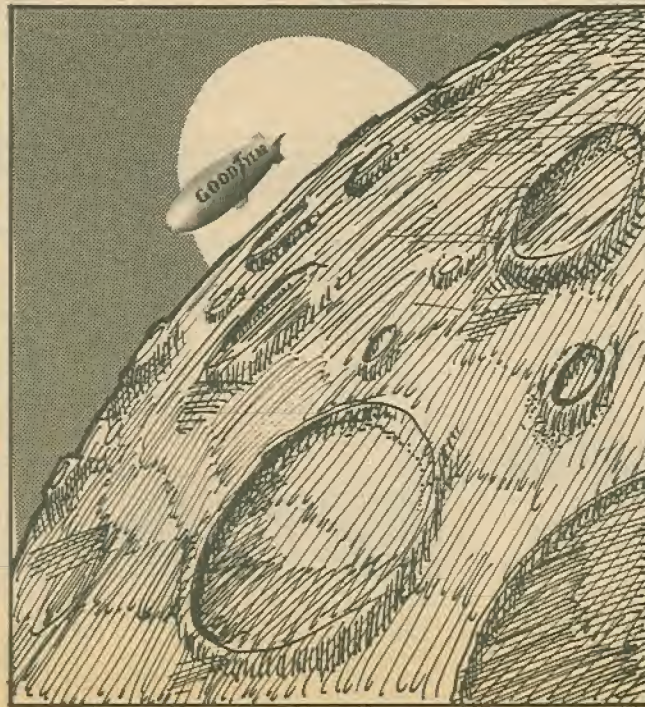
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